

Catalogue Number 162A



EVERYTHING
FOR ARTISTS

119 North Wabash Avenue
Chicago, Illinois

1312
18540
A13
1.G.

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OF

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Catalogue No. 162A

OF

Artists' Materials

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A. H. ABBOTT & CO.

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CHICAGO, ILL.

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ORDERS from parties with whom we have had no business transactions should be accompanied by reference (Chicago reference preferred) or remittance of amount to cover purchase.

Remittance can be made by Bank Draft, Postoffice Money-order or Express Order made payable to us. When none of these can be procured, United States or National Bank Notes or Postage Stamps can be sent by Express, or small amounts by Registered Letter.

To prevent possible delay, parties desiring the goods sent C. O. D. should in every instance remit double express charges.

All goods will be packed with care, and no allowance can be made for breakage.

Claims for shortage must be made within five days from receipt of goods.

All orders will be filled to the best of our ability, and if not satisfactory, kindly advise us immediately.

No allowance can be made for damage sustained by goods forwarded per enclosure.

All goods are shipped at purchaser's risk.

Goods ordered by mail and parcel post are at buyer's risk; cost of parcel post to be added to bill.

Valuable packages by mail should be insured (5c for \$5.00, etc.) to secure most safe delivery.

Most Liquids may be sent by mail, but require a special package approved by postoffice authorities; price of package, 5c to 10c for from $\frac{1}{2}$ -ounce to 4-ounce size.

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Prices are subject to change without notice.

No goods to be returned unless by special arrangement.

POSTAGE RATES

FIRST CLASS

Letters.....one ounce for two cents

SECOND CLASS

Newspapers.....four ounces for one cent

THIRD CLASS

Books, Circulars.....two ounces for one cent

For Parcel Post rates see next page.

PLEASE DO NOT MUTILATE THIS CATALOGUE

It is only necessary to give the quantity, name, and size of the articles desired, also give number if there is one.

If you haven't tried the parcel post for small and medium packages, you are missing a great opportunity for satisfactory service and usually at a considerable saving as compared with express rates.

At most places you can get goods by Parcel Post at a great saving over express rates.

Table of distance Zones and rates is given below.

Merchandise and farm and factory products up to 20 pounds in weight and up to 84 inches (7 feet) in length and girth combined can be shipped to over 60,000 Post Offices in the United States, Guam, Porto Rico, Hawaii, Philippines and Alaska. Also to practically every country in Europe and to Canada.

On packages or goods going to post offices in the local, first or second zones, within 150 miles the weight limit is larger, being 50 pounds.

Delivery is made over 435,000 miles of rail, boat and star routes, and more than 1,000,000 miles of rural routes now covered by the United States postal service.

The total routes covered by express companies aggregate over 258,000 miles. The post office covers over 1,435,000 miles.

The Parcel Post carries goods to over 30,000 points where there is no express service and, in addition, delivers them at the same places as letters, usually right at your door.

Goods can be shipped Collect on Delivery. With charges collect. Also so as to collect for loss *at extra fees for these.*

PARCEL POST RATES

All packages up to 4 ounces in weight, 1c an ounce. Over 4 ounces they take the pounds rate, as follows:

	First Pound or fraction of a pound	Each additional pound or frac- tion of a pound
Chicago Delivery.....	5 cents.....	1 cent
1 Within 50 miles of Chicago.....	5 "	1 "
2 Within 150 miles of Chicago.....	5 "	1 "
3 Within 300 miles of Chicago.....	6 "	2 cents
4 Within 600 miles of Chicago.....	7 "	4 "
5 Within 1000 miles of Chicago.....	8 "	6 "
6 Within 1400 miles of Chicago.....	9 "	8 "
7 Within 1800 miles of Chicago.....	11 "	10 "
8 Over 1800 miles from Chicago.....	12 "	12 "

The local postmaster can give the distance zone from Chicago.
Other postage rates are found on page 2.

THE COMPOSITION AND PERMANENCE OF WINSOR & NEWTON'S ARTISTS' COLORS.

The tables on the following pages contain a synopsis of information regarding Winsor & Newton's Artists' Colors.

Their use will enable the artist and others to select permanent and desirable colors for all purposes.

The degrees of Permanence have reference to the action of ordinary light and air (direct sunshine being excluded) and of the medium with which the colors are prepared. The influence of the latter is often overlooked, but has, especially with the oil-colors, an important bearing.

THE DEGREES OF PERMANENCE ARE AS FOLLOWS:

- 1 *Absolutely unflinching Colors*
- 2 *Good Sound Colors*; changes only measurable in long periods of time.
- 3 *Fairly Durable Colors*, changes often taking years to become noticeable.
- 4 *Fugitive Colors*; changes measurable by weeks or days

*An asterisk denotes that the color is liable to be darkened by sulphureted hydrogen or illuminating gas, and is, in this respect, faulty.

THE LETTERS REFERRING TO DRYING POWER IN OIL HAVE THE FOLLOWING SIGNIFICATION:

Q—*Quick Driers*; drying in 24 hours under favorable circumstances

G—*Good Driers*, drying in 2 or 3 days.

F—*Fair Driers*; taking several days to dry.

S—*Slow Driers*, requiring a week or more.

N. B.—The letters denote average values, and refer only to the colors, as sent out in tubes, ground in oil. They require modification if the tube preparations are mixed with varnishes or other mediums, and vary somewhat with the temperature and general state of the atmosphere.

NOTE ON MIXTURE OF COLORS.

The permanence of Oil and Water Colors, as given in the table, refers only to the colors *per se*, and does not take into account the permanence of mixtures. As a general rule the permanence of a mixture may be safely deduced from that of the individual colors. There are however certain cases in which colors act on each other chemically when mixed, and deductions from the Tables of Permanence no longer hold good. For instance, if we make two lists, one containing all the pigments, with a base of copper, and the other the Cadmium Sulphides; then no member of one of these lists can be mixed with any member of the other, without risk of blackening.

These colors are as follows:

LIST 1.

THE CADMIUM YELLOWS.
CADMIUM ORANGE.
ORIENT YELLOW.
AURORA YELLOW.
THE VERMILIONS.
KING'S YELLOW IN WATER COLOR.

LIST 2.

EMERALD GREEN.
MALACHITE GREEN.
MALACHITE GREEN NO. 2.
VERDIGRIS.

The Vermilions and Cadmiums are also likely to blacken White Lead if they have been unskillfully prepared; but not otherwise.

Chrome Yellows and Prussian or Antwerp Blue have a mutually destructive action, and the Chrome Greens are on this account not to be regarded as possessing the degree of stability which might otherwise be expected.

The permanence of a color is not as a rule improved by mixing it with White (White Lead or Zinc White in Oil, or Chinese White in Water), or by mixing it with other permanent pigments. If the color be a durable one, it will probably suffer no injury; but any weakness is much emphasized by the dilution.

TABLE SHOWING THE COMPOSITION AND PERMANENCE OF
WINSOR & NEWTON'S ARTISTS' COLORS

Name of Color.	Chemical Composition, etc.	Permanence in Water.	Permanence in Oil.	Drying Power in Oil.	Permanence in Water.
Alizarin Crimson.....	Coal Tar Lake	2	2	2	2
Alizarin Scarlet.....	Coal Tar Lake	2	2	2	2
Alizarin Green.....	Coal Tar Lake	3	2	2	2
Antwerp Blue.....	A Weak Variety of Prussian Blue.....	3	3	3	3
Asphaltum.....	Mineral Pitch	3	3	3	3
Aureolin.....	Nitrite of Cobalt and Potassium	2	2	2	2
Aurora Yellow.....	A Brilliant Variety of Cadmium Sulphide.....	1	1	1	1
Bistre.....	Wood Soot, prepared for painting.....	1	1	4	1
Bitumen.....	Synonymous with Asphaltum.....	3	3	3	3
Black Lead.....	Prepared Graphite.....	1	1	1	1
Blue Black.....	A Special Variety of Wood Charcoal.....	1	1	1	1
Bone Brown.....	Charred Bone Dust	2	2	2	2
Brilliant Ultramarine.....	The Finest Brand of Artificial Ultramarine.....	1	1	1	1
Bronze.....	A Mixed Chrome Green.....	—	—	—	3
Brown Madder.....	Lake from the Madder Root	2	2	2	3
Brown Ochre.....	Ferruginous Native Earth	1	1	1	1
Brown Pink.....	Lake from Quercitron Bark	3	3	3	4
Burnt Carmine.....	Charred Cochineal Carmine	4	4	4	4
Burnt Lake.....	Charred Madder Lake	2	2	2	1
Burnt Roman Cchre.....	Calcined Native Earth	1	1	1	1
Burnt Sienna.....	Calcined Native Earth	1	1	1	1
Burnt Umber.....	Calcined Native Earth	1	1	1	1
Cadmium Yellow, Pale.	Sulphide of Cadmium	2	2	2	3
Cadmium Yellow	Sulphide of Cadmium	2	2	2	3
Cadmium Orange	Sulphide of Cadmium	2	2	2	3
Caledonian Brown.....	Prepared from Sienna and Vandyke Brown	2	2	2	1
Cappagh Brown.....	Ferruginous Native Earth, containing much Manganese	1	1	1	1
Carmine.....	Concentrated Lake, prepared from Cochineal	4	4	4	4
Carmine, No. 2.....	Concentrated Lake, prepared from Cochineal	4	4	4	4
Cassel Earth.....	Synonymous with Vandyke Brown	2	2	2	3
Cerulean Blue	Stannate of Cobalt	1*	1*	1*	1
Charcoal Grey.....	Prepared Charcoal	1	1	1	1
Chinese Blue.....	Synonymous with Prussian Blue	1	1	1	1
Chinese Vermilion.....	Sulphide of Mercury, prepared in China	2	2	2	2
Chinese White	A dense Variety of Oxide of Zinc	—	—	—	1
Chrome Greens, 1, 2 & 3	Prepared from Chrome Yellow and Prussian Blue	3	3	3	4*
Chrome Lemon.....	A Combination of Sulphate and Chromate of Lead	3	3	3	4*
Chrome Yellow.....	Chromate of Lead	3	3	3	4*
Chrome Deep	Chromate of Lead	3	3	3	3
Chrome Orange	Basic Chromate of Lead	3	3	3	1
Chrome Red	Basic Chromate of Lead	3	3	3	1
Cinnabar Greens, 1, 2 & 3.	Prepared from Chrome Yellow and Prussian Blue	3	3	3	1
Citron Yellow.....	Chromate of Zinc	4	4	4	—
Cobalt Blue.....	Alumina and Oxide of Cobalt	1*	1*	1*	1
Cobalt Green.....	Zinc Oxide and Oxide of Cobalt	1*	1*	1*	1
Cobalt Violet	Phosphate of Cobalt	1*	1*	1*	1
Cologne Earth.....	Calcined Vandyke Brown	2	2	2	3
Constant White.....	Sulphate of Barium	—	—	—	1
Cork Black	Charred Cork	1	1	1	1
Cremnitz White.....	Basic Carbonate of Lead	2*	2*	2*	1
Crimson Lake	Cochineal Lake	4	4	4	4
Crimson Madder.....	Lake, prepared from the Madder Root	2	2	2	1
Davy's Gray.....	Prepared Slate, tinged with Cerulean Blue	1	1	1	1
Dragon's Blood.....	Prepared from Sienna, Lake and Gamboge	—	—	—	4
Emerald Green.....	Aceto-arsenite of Copper	3	3	3	2
Extract of Vermilion.....	Synonymous with Scarlet Vermilion	3	3	3	2
Field's Orange Vermilion	Orange Vermilion, specially levigated	2	2	2	2
Flake White	Basic Carbonate of Lead	2*	2*	2*	4*
French Blue	Artificial Ultramarine	1	1	1	1

TABLE SHOWING THE COMPOSITION AND PERMANENCE OF
WINSOR & NEWTON'S ARTISTS' COLORS—Continued.

Name of Color.	Chemical Composition, etc.	Permanence in Water.	Permanence in Oil.
French Ultramarine...	Artificial Ultramarine.....	1 2 1	1 2 1
French Vermilion...	Sulphide of Mercury.....	1 G	1
French Veronese Green...	Synonymous with Viridian.....	1 F G Q S	1
"Winton" White...	Flake White of Second Grade.....	2* 4	1
Gamboge (Oil)...	Prepared from the Gum Resin and Alumina.....	4	1
Gamboge (Water)	The Gum Resin.....	4	1
Geranium Lake...	Coal Tar Lake.....	2	1
Gold Ochre	Ferruginous Native Earth.....	1	1
Green Lakes, 1 & 2	Prepared from Yellow Lake and Prussian Blue.....	1	3
Hooker's Greens, 1 & 2.	Prepared from Prussian Blue and Gamboge.....	1	1
Indian Lake...	Lac Lake.....	3	1
Indian Purple (Oil)...	Prepared from Madder Lake and French Blue.....	2	1
Indian Purple (Water)...	Cochineal Lake on Copper Base.....	1	1
Indian Red...	Oxide of Iron.....	1	1
Indian Yellow	Prepared "Purree".....	3	2
Indigo...	Extracted from the Indigo Plant.....	4	2
Intense Blue...	A concentrated preparation of Indigo.....	4	2
Italian Pink	Lake from Quercitron Bark.....	1	4
Ivory Black	Carbon Black from Charred Ivory.....	1	1
Jaune Brillant.	Prepared from Chrome Yellow and White Lead.....	2	1
King's Yellow (Oil)...	Prepared from Chrome Yellow and White Lead.....	3* Q	1
King's Yellow (Water)...	Prepared from Sulphide of Arsenic.....	3* Q	1
Lamp Black	Carbon Black from Soot of Tar Oil.....	1	1
Leitch's Blue...	Prepared from Cobalt and Prussian Blue.....	2	1
Lemon Yellow...	Chromate of Barium.....	2	1
Light Red...	Calcined Yellow Ochre.....	2	1
Madder Carmine...	Lake, prepared from the Madder Root.....	2	2
Madder Carmine, Extra.	Lake, prepared from the Madder Root.....	2	2
Madder Lake	Lake, prepared from the Madder Root.....	2	2
Magenta	An Aniline Lake.....	4	2
Malachite Green...	Native Carbonate of Copper.....	3* Q	1
Malachite Green No. 2...	Artificial Carbonate of Copper.....	3* Q	1
Mars Brown...	Earth, based on Oxide of Iron.....	1	1
Mars Orange...	Earth, based on Oxide of Iron.....	1	1
Mars Red...	Earth, based on Oxide of Iron.....	1	1
Mars Violet...	Earth, based on Oxide of Iron.....	1	1
Mars Yellow...	Earth, based on Oxide of Iron.....	1	1
Mauve	Anilene Lake.....	4	4
Mauve No. 2	Anilene Lake (a bluer variety).....	4	1
Mineral Gray...	Prepared from "Lapis Lazuli".....	1	1
Monochrome Tints, Warm	Flake White and Umber.....	2*	1
Monochrome Tints, Cool.	Carbon Black and Flake White.....	2*	1
Naples Yellow (Oil)...	White Lead and Cadmium Yellow.....	2*	3
Naples Yellow (Water)...	Zinc White and Cadmium Yellow.....	2	1
Naples Yellow, French...	White Lead and Cadmium Yellow.....	2*	1
Neutral Tint (Oil)...	Carbon Black, Ochre and French Blue.....	1	1
Neutral Tint (Water)...	Carbon Black, Lake and Indigo.....	1	4
Neutral Orange...	Cadmium Yellow and Venetian Red.....	1	3
New Blue...	Artificial Ultramarine, pale variety.....	1	1
Nottingham White...	Synonymous with Flake White.....	2	1
Olive Green (Oil)...	Quercitron Lake and Prussian Blue.....	4	2
Olive Green (Water)...	Indian Yellow, Umber and Indigo.....	4	1
Olive Lake...	Quercitron Lake, Bone Brown and French Blue.....	2	2
Orange Vermilion...	Sulphide of Mercury.....	3*	1
Orient Yellow...	Sulphide of Cadmium ; an opaque variety.....	2	1
Orpiment.	Synonymous with King's Yellow (Oil).....	3*	1
Oxide of Chromium.	Chromium Sesquioxide.....	1	1

TABLE SHOWING THE COMPOSITION AND PERMANENCE OF
WINSOR & NEWTON'S ARTISTS' COLORS—Continued.

Name of Color.	Chemical Composition, etc.	Permanence and Dryness in Oil	Permanence in Water.
Oxide of Chromium.			
Transpt.	Chromium Sesquioxide (a hydrated variety).	1 G	—
Oxford Ochre.	Synonymous with Yellow Ochre	1 G	—
Payne's Gray (Oil).	Carbon Black, Ochre and French Blue	1 F	—
Payne's Gray (Water).	Carbon Black Lake and Indigo	—	4
Permanent Blue.	Artificial Ultramarine, pale variety	1 G	1
Permanent Violet.	Phosphate of Manganese	3 G	1
Permanent White.	Zinc Oxide	1 F	1
Permanent Yellow.	Chromate of Barium and Zinc White	2 F	—
Pink Madder.	A pink variety of Rose Madder	2 S	1
Primrose Aureolin.	A pale variety of Aureolin	2 F	2
Primrose Yellow.	Chromate of Zinc and Barium	2 F	—
Prussian Blue.	Ferrocyanide of Iron	2 Q	2
Prussian Brown.	Ferric Oxide prepared by Calcining Prussian Blue	1 F	—
Prussian Green (Oil).	Italian Pink and Prussian Blue	4 Q	—
Prussian Green (Water).	Gamboge and Prussian Blue	—	3
Pure Scarlet.	Mercuric Iodide	—	4
Purple Lake.	A purple variety of Crimson Lake	3 S	4
Purple Madder.	Lake from the Madder Root	2 F	2
Purple Madder, Extra.	Lake from the Madder Root	2 F	2
Raw Sienna.	Native Earth	1 G	1
Raw Umber.	Native Earth	1 G	2
Rembrandt's Madder.	Lake prepared from the Madder Root	3 S	—
Roman Ochre.	Native Earth	1 G	1
Roman Ochre (Cool).	Native Earth	1 G	—
Roman Sepia.	Sepia tinted with Sienna	—	2
Rose Doré.	A scarlet variety of Rose Madder	2 S	3
Rose Lake.	Coal Tar Lake	4 S	4
Rose Madder.	Lake from the Madder Root	2 S	2
Rubens Madder.	Lake from the Madder Root	3 S	4
Sap Green (Oil).	Quercitron Lake, Ultramarine and Bone Brown	4 F	—
Sap Green (Water).	A vegetable pigment, mixed with Green Lake	—	2
Scarlet Lake.	Vermilion and Alizarin Crimson	2 S	3
Scarlet Madder.	A scarlet variety of Rose Madder	2 F	2
Scarlet Vermilion.	Sulphide of Mercury	2 F	2
Sepia (Oil).	Carbon Black and Vandyke Brown	2 F	—
Sepia (Water).	Cuttlefish juice	—	2
Silver White.	Synonymous with Cremnitz White	2* Q	—
Sky Blue.	Prepared from French Blue and Lemon Yellow	2 G	—
Smalt.	Silicate of Cobalt	—	1
Terra Rosa.	Artificial Earth tinctured with Ferric Oxide	1 G	—
Terre Verte.	Native Earth—silicate of iron	1 G	2
Transparent Gold Ochre.	Native Earth	1 G	—
Ultramarine (Genuine).	A choice extract of "Lapis Lazuli"	1 G	1
Ultramarine Ash.	A weak variety of Genuine Ultramarine	1 G	1
Ultramarine Ash, Extra.	A special grade of Ultramarine Ash	1 G	—
Vandyke Brown.	Ferruginous Native Earth	2 G	3
Venetian Red.	Artificially prepared Sesquioxide of Iron	1 Q	1
Verdigris.	Subacetate of Copper	4 G	—
Vermilion, Pale.	Mercuric Sulphide	2 F	2
Vermilion.	Mercuric Sulphide	2 F	2
Verona Brown.	Native Earth Calcined	1 Q	—
Violet Carmine.	Lake from root of "Anchusa Tinctoria"	4 S	3
Viridian.	Hydrated Chromium Sesquioxide	1 G	1
Warm Sepia.	Sepia, warmed with Madder Lake and Sienna	—	2
"Winton" White.	Flake White of Second Grade	2* Q	—
Yellow Carmine.	Lake from Quercitron Bark	4 S	4
Yellow Lake.	Lake from Quercitron Bark	4 S	4
Yellow Ochre.	Native Earth	1 G	1
Zinc White.	Oxide of Zinc	1 F	1

A Classification of Winsor & Newton's Oil Colors in Three Degrees of Permanence

Colors in this class are all of good permanence (the list being quite equal to that issued by any other Artists' Colorman), and with the exception of—

1. Aureolin with Madder or Alizarin Lakes;
2. Prussian Blue with Vermilions or Cadmiums,

may be mixed together *ad libitum* without injury.

According to some authorities, however, even these mixtures are perfectly safe.

N. B.—The word "Permanent," as may be gathered from the footnote, must not be taken to mean *absolutely* permanent. It simply indicates that the colors in this class are sufficiently durable for a self-respecting Artist to employ. This is not only the usual but also the useful sense of the term, for, in most classes of work, it is impossible for a good colorist to rely exclusively on absolutely permanent colors.

Class I.—Permanent Colors, Constituting Winsor & Newton's "Selected List" (S. L.)

N. B.—All colors in this Selected List bear the letters S. L. in red on the labels.

Alizarin Carmine	Extract of Vermilion	Oxide of Chromium, Transp.*
Alizarin Crimson	Field's Orange Vermilion	Pale Vermilion
Alizarin Scarlet	Flake White†	Payne's Gray**
Antwerp Blue	Foundation White†	Permanent Blue**
Aureolin	French Ultramarine**	Permanent Crimson
Aurora Yellow**	French Vermilion	Permanent Violet
Black Lead**	Genuine Ultramarine**	Permanent Yellow
Blue Black**	Gold Ochre**	Permanent White**
Brilliant Ultramarine**	Indian Purple	Pink Madder
Brown Madder	Indian Red**	Primrose Aureolin
Brown Ochre**	Ivory Black**	Prussian Blue
Burnt Lake	Jaune Brilliant††	Prussian Brown**
Burnt Roman Ochre**	Lamp Black**	Purple Madder
Burnt Sienna**	Leitch's Blue	Purple Madder (Alizarin)
Burnt Umber**	Lemon Yellow, Pale	Raw Sienna**
Cadmium Orange	Lemon Yellow	Raw Umber**
Cadmium Yellow, Pale	Light Red**	Roman Ochre**
Cadmium Yellow, Middle**	Madder Carmine	Rose Madder
Cadmium Yellow, Deep	Madder Carmine (Alizarin)	Rose Madder, Pink Shade
Cappagh Brown**	Madder Lake	Rose Madder (Alizarin)
Cerulean Blue**	Mars Brown**	Ruby Madder (Alizarin)
Charcoal Gray**	Mars Orange**	Scarlet Lake
Chinese Blue	Mars Red**	Scarlet Madder
Chinese Vermilion	Mars Violet**	Scarlet Madder (Alizarin)
Cobalt Blue**	Mars Yellow**	Scarlet Vermilion
Cobalt Green	Mineral Gray**	Silver White††
Cobalt Green No. 2	Mineral Violet	Sky Blue
Cobalt Violet**	Mineral Violet No. 2	Terra Rosa**
Cobalt Yellow	Monochrome Tints, Cool, 1, 2, 3††	Terre Verte**
Cologne Earth	Monochrome Tints, Warm, 1, 2, 3††	Terre Verte, Olive Shade**
Cool Roman Ochre**	Naples Yellow††	Transparent Gold Ochre**
Cork Black**	Naples Yellow, French††	Ultramarine Ash**
Cremnitz White†	Neutral Tint**	Venetian Red**
Crimson Madder	New Blue**	Vermilion
Cyanine Blue	Orange Vermilion	Verona Brown**
Cypress Umber**	Orient Yellow**	Viridian**
Davy's Gray**	Oxford Ochre**	Yellow Ochre**
Extra Madder Carmine	Oxide of Chromium**	Zinc White**
Extra Purple Madder		
Extra Ultramarine Ash**		

NOTE.—The pigments marked with asterisks () may be considered as absolutely permanent under all ordinary conditions of Oil Painting. The rest in above class are good sound colors, but their permanence depends, to a certain extent, on the conditions of their use and exposure. They may, in fact, be regarded as practically permanent under careful treatment.

†Permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen, and yellowed by reaction with the oil medium.

††Permanent on exposure to light, etc., but sullied in an atmosphere containing sulphuretted hydrogen.

A Classification of Winsor & Newton's Oil Colors in Three Degrees of Permanence—Continued

Class II.—Moderately Permanent Colors.

Alizarin Green	Chrome Green, No. 3†	Malachite Green‡
Alizarin Orange	Chrome Deep†	Malachite Green, No. 2‡
Alizarin Yellow	Chrome Lemon†	Primrose Yellow
Asphaltum	Chrome Orange†	Purple Lake
Bitumen	Chrome Red†	Rembrandt's Madder
Bone Brown	Chrome Yellow†	Rose Doré
Brown Pink	Cinnabar Green, Light†	Rubens' Madder
Cadmium Yellow, extra pale	Cinnabar Green, Mid†	Sap Green
Caledonian Brown	Cinnabar Green, Deep†	Strontian Yellow
Cassel Earth	Emerald Green‡	Sepia
Chinese Orange	Indian Lake	Vandyke Brown
Chrome Green, No. 1†	Indian Yellow	
Chrome Green, No. 2†	King's Yellow†	

Class III.—Fugitive Colors.

Burnt Carmine	Green Lake, Deep	Olive Green
Carmine	Green Lake, Light	Olive Lake
Carmine, No. 2	Indigo	Prussian Green
Citron Yellow**	Italian Pink	Verdigris††
Crimson Lake	Magenta	Violet Carmine
Gamboge	Mauve	Yellow Carmine
Geranium Lake	Mauve, No. 2	Yellow Lake

† These stand light, oxygen, and moisture fairly well, but are reduced by the oil of the medium, and by the action of sulphuretted hydrogen.

‡ Permanent to light, etc., but darkened by sulphuretted hydrogen, the change being facilitated by the slight solubility of these pigments in oil.

** Reduced and turned green in contact with an oil medium or with sulphuretted hydrogen.

†† Soluble in oil and blackened by sulphuretted hydrogen. In every way a bad color under present conditions of oil painting.

N. B.—Some of these fugitive colors are often supposed to be much more fleeting in ordinary daylight than is really the case. Thus, Carmine, Carmine No. 2, Crimson Lake, Gamboge, the Green Lakes, Indigo, Italian Pink, Olive Lake, and Yellow Lake experience very little alteration, even after two or three years' exposure, and without any protection whatever from varnish.

Geranium Lake is the most fugitive oil color made, and fades quickly in an ordinary wall-light. The Mauves and Magenta become redder in hue and have a tendency to blacken, but do not fade rapidly. Purple Lake and Indian Lake also redden considerably, but otherwise stand tolerably well. Olive Green becomes bluer, Verdigris becomes much yellower. Violet Carmine turns quite black.

The above remarks apply, of course, only to the colors exposed *per se*. When, however, they are diluted with Zinc White or White Lead, in the formation of tints, the changes are, as a rule, greatly accelerated.

Note on the Madder and Alizarin Colors

In some makes of colors Lakes prepared from artificial Alizarin are labeled as Madders. Messrs. Winsor & Newton emphasize the fact that the following colors manufactured by them are genuine Madder, made from Madder Root, by the old traditional process:

Brown Madder	Madder Lake	Ruben's Madder
Burnt Lake	Pink Madder	Rose Madder
Crimson Madder	Purple Madder	Rose Madder (Pink Shade)
Madder Carmine	Extra Purple Madder	Scarlet Madder
Extra Madder Carmine	Rembrandt's Madder	

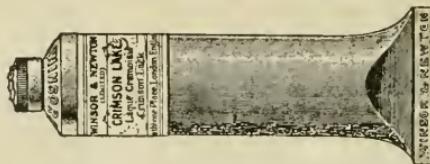
There appears, however, to be no objection to the use of the term "Madder" as a designation for Lakes of artificial origin provided that this fact is distinctively indicated on the label.

They have therefore introduced the below colors to meet the demand for the cheaper form of lake now commonly sold under the name of Madder:

Rose Madder (Alizarin)	Scarlet Madder (Alizarin)
Crimson Madder (Alizarin)	Ruby Madder (Alizarin)
Purple Madder (Alizarin)	Madder Carmine (Alizarin)

No. 101. Winsor & Newton's Finely Prepared Oil Colors

In Collapsible Tubes



Series 1. Per Tube.....\$0.08

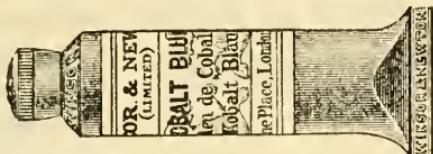
Antwerp Blue*	Flake White No. 2 (less stiff)*	Neutral Tint*
Asphaltum	Flake White, Slow-drying*	New Blue*
Bitumen	Flesh Tint	Olive Green
Black Lead*	Foundation White,* Double Tube	Olive Lake
Blue Black*	Gamboge	Orpiment
Bone Brown	Gold Ochre*	Oxford Ochre*
Brown Ochre*	Indian Lake	Payne's Gray*
Brown Pink	Indian Red*	Permanent Blue*
Burnt Roman Ochre*	Indigo	Permanent Blue, Deep
Burnt Sienna*	Italian Pink	Permanent Crimson*
Burnt Umber*	Ivory Black*	Permanent White*
Caledonian Brown	Jaune Brilliant*	Permanent Yellow*
Cappagh Brown*	Kings' Yellow	Prussian Blue*
Cassel Earth	Lamp Black*	Prussian Brown*
Charcoal Grey*	Lemon Yellow No. 2	Prussian Green
Chinese Blue*	Light Red*	Purple Lake
Chrome Green No. 1	Magenta	Pyne's Megilp
Chrome Green No. 2	Mauve	Raw Sienna*
Chrome Green No. 3	Mauve No. 2	Raw Sienna, Pale
Chrome Lemon	Medium (Copal Megilp), No. 1	Raw Umber*
Chrome Yellow	Medium (Copal Megilp), No. 2	Roman Ochre*
Chrome Deep	Megilp	Sap Green
Chrome Orange	Monochrome Tint, Cool, No. 1*	Scarlet Lake*
Chrome Red	Monochrome Tint, Cool, No. 2*	Silver White*
Cinnabar Green, Pale	Monochrome Tint, Cool, No. 3*	Sky Blue*
Cinnabar Green, Light	Monochrome Tint, Warm, No. 1*	Sugar of Lead
Cinnabar Green, Olive	Monochrome Tint, Warm, No. 2*	Terra Rosa*
Cinnabar Green, Middle	Monochrome Tint, Warm, No. 3*	Terre Vert*
Cinnabar Green, Deep	Naples Yellow*	Terre Verte, Olive Shade*
Cologne Earth*	Naples Yellow, French*	Transparent Gold Ochre*
Cool Roman Ochre*		Vandyke Brown
Copal Megilp No. 1		Venetian Red*
Copal Megilp No. 2		Verdigris
Cork Black*		Verona Brown*
Creminitz White*		Winton White,* Double Tube
Crimson Lake		Yellow Lake
Cypress Umber*		Yellow Ochre*
Davy's Gray*		Yellow Ochre, Pale
Emerald Green		Zinc White*
Flake White No. 1*		

NOTE.—The colors marked with asterisks () constitute Winsor & Newton's Select List ("S. L.") of permanent colors. See pages 3E, 3F.

Book showing the Tints of Winsor & Newton's Oil Colors, 50 Cents Each.

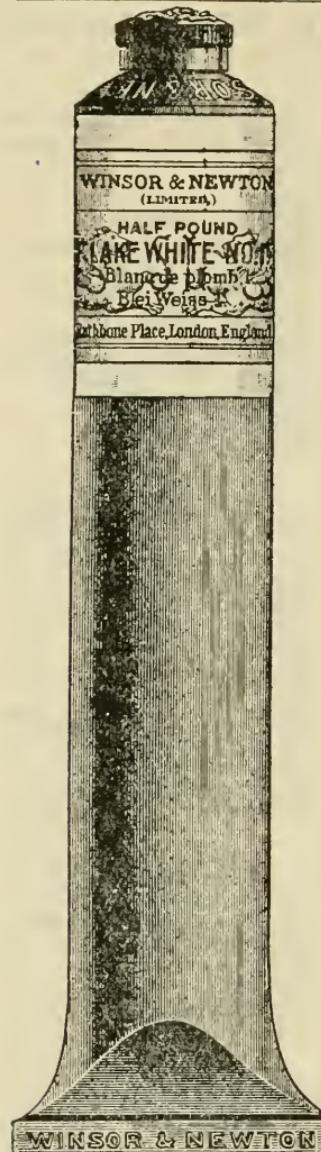
Above illustrations are about two-thirds size of the goods

Winsor & Newton's Finely Prepared Oil Colors—Continued



Cut is about two-thirds size
of all colors on this page.

Series 2.	Per Tube.....	\$0.15
Alizarin Carmine*	Chinese Orange	Purple Madder (Alizarin)*
Alizarin Crimson*	Chinese Vermilion*	Rembrandt's Madder
Alizarin Green	Crimson Madder (Alizarin)	Rose Madder (Alizarin)*
Alizarin Orange	French Vermilion*	Rubens' Madder
Alizarin Scarlet*	Geranium Lake	Ruby Madder (Alizarin)*
Alizarin Yellow	Green Lake, Light	Scarlet Madder (Alizarin)*
Brown Madder*	Green Lake, Deep	Sepia
Carmine Lake	Madder Carmine (Alizarin)*	Vermilion*
Cerulean Blue*	Malachite Green. No. 2	Vermilion, Pale*
**Spectrum Red	**Spectrum Yellow	**Spectrum Violet
Series 3.	Per Tube.....	\$0.25
Brilliant Ultramarine*	Leitch's Blue*	Oxide of Chromium, Trans-
Burnt Lake*	Lemon Yellow*	parent*
Carmine, No. 2	Lemon Yellow, Pale*	Permanent Mauve
Citron Yellow	Madder Lake*	Permanent Violet*
Cobalt Blue*	Malachite Green	Pink Madder*
Cobalt Green*	Mars Brown*	Primrose Yellow
Cobalt Green No. 2*	Mars Orange*	Purple Madder*
Cobalt Violet*	Mars Red*	Rose Doré
Cyanine Blue*	Mars Violet*	Rose Madder*
Emeraude Green	Mars Yellow*	Rose Madder (Pink Shade)*
Emerald Oxide of Chromium	Mineral Gray*	Scarlet Madder*
Extract of Vermilion*	Mineral Violet*	Scarlet Vermilion*
French Ultramarine*	Mineral Violet No. 2*	Strontian Yellow
French Veronese Green	Orange Vermilion*	Viridian*
Indian Yellow	Oxide of Chromium*	
Series 4.	Per Tube.....	\$0.40
Aureolin*	Cadmium Yellow, Middle	Crimson Madder*
Burnt Carmine	(Opaque)*	Field's Orange Vermilion*,
Cadmium Yellow, Extra	Cadmium Yellow (or	Indian Purple*
Pale	Cadmium Yellow, Deep)*	Madder Carmine*
Cadmium Yellow, Pale*	Cadmium Orange*	Orient Yellow*
	Carmine	Violet Carmine
	Cobalt Yellow*	Yellow Carmine
Series 5.	Per Tube.....	\$0.65
Aurora Yellow*	Primrose Aureolin*	Ultramarine Ash*
Series 6.	Per Tube.....	\$0.80
Extra Madder Carmine*	Extra Ultramarine Ash*	Extra Purple Madder*
Ultramarine, Genuine,* medium strength.....		Per tube \$3.60
Ultramarine, Genuine,* full strength.....		Per tube 7.20
NOTE.—The colors marked with asterisks () constitute Winsor & Newton's Select List ("S. L.") of permanent colors. See pages 3E, 3F.		
N. B.—All colors in this Selected List bear the letters S. L. in red on the labels.		
**Winsor & Newton's Spectrum Colors render available for artistic use some of the more recent and durable coal-tar products, which possess some marked advantage over the present occupants of the palette. Brilliance is their birthright. In the three "Spectrum Colors" listed above are trustworthy colors. "Spectrum Violet" is of excellent fastness. It is, however, excelled in this respect by "Spectrum Red" and "Spectrum Yellow." The makers propose to complete the entire range of spectrum colors as soon as sufficiently durable colors and brilliant pigments can be secured.		
Books showing the Tints of Winsor & Newton's Oil Colors, 50 cents each.		



Half - pound tube

**Winsor & Newton's Finely Prepared
Oil Colors—Continued**

Extra Size Whites

Flake White, Silver White, Cremnitz White

	Per tube
Double size tubes, $\frac{3}{4} \times 4$ inches.....	\$0.16
Quadruple size tubes (half pound), $1 \times 5\frac{3}{4}$ inches .....	.32
Pound tubes.....	.64

Zinc White

	Per tube
Double size tubes, $\frac{3}{4} \times 4$ inches.....	\$0.20
Quadruple size tubes (half pound), $1 \times 5\frac{3}{4}$ inches .....	.38

**Winsor's & Newton's "Winton"
White**

In Collapsible Tubes

A good fair Quality priced at half

Meets the demand for really good quality of white lead at moderate price. It is intended (1) for the use of art students, (2) for artists for sketching, rough studies, etc., and (3) for decorative work on large scale by artists and craftsmen. For these purposes the very finest grades of Flake White are not essential if the white is of good color and works satisfactorily. These conditions Winton White fulfills and is superior to many makes sold as the very best Flake White.

	Per tube
Winton White, double size, $\frac{3}{4} \times 4$ inches.....	\$0.08
Winton White, quadruple size (half pound), $1 \times 5\frac{3}{4}$ inches.....	.16
Winton White, pound tubes.....	.32
Winton White, two-pound tubes.....	.54

"Winton" White is an improvement on "Foundation" White which it replaces.

Winsor & Newton's Slow-Drying Flake White

As a natural consequence of the Evolution of a Painting Technique Artists nowadays differ widely in their methods of working. This tendency creates a demand for increased variety in the forms in which pigments are prepared, in particular, for the painter's principal pigment (Flake White).

Winsor & Newton offer "S. D." Flake White to those painters whose methods require that they shall keep their work wet for a considerable time. They will find this new preparation well adapted to their purpose. Even in the hottest weather it can be worked about for several days without losing its freshness; and when it does dry it dries hard, and is less prone to discoloration than the ordinary varieties.

No. 103. Roberson's Medium

For Oil Painting

Treble Size Tubes..... Per tube, \$0.50

Above illustration about two-thirds size of the goods

No. 102. Winsor & Newton's Oil Colors

Studio Size (Large) Tubes

**Best Quality Colors—All in One Size Tubes,
1 x 3½ inches**

Studio tubes, except in Series B to F, contain six times the quantity of color found in the regular size tubes (two inch), as Crimson Lake, Cobalt Blue, Cadmium Yellow, etc., and there is a material saving in the price in Series B, C, D, E, F. In Series A the saving is slight. Series A contains three times the quantity found in the regular tubes (4 inch), as Prussian Blue, Burnt Sienna, etc.

Studio size has proved popular wherever tried by those who use a good quantity of color.

Series A—Per tube.....\$0.20

Antwerp Blue	Ivory Black
Blue Black	Light Red
Burnt Sienna	Naples Yellow
Burnt Umber	Prussian Blue
Chrome Lemon	Raw Sienna
Chrome Orange	Raw Umber
Cinnabar Green, Light	Terre Verte
Cinnabar Green, Middle	Transparent Gold Ochre
Cinnabar Green, Deep	Vandyke Brown
Emerald Green	Venetian Red
Gold Ochre	Yellow Lake
Indian Red	Yellow Ochre

Series B—Per tube.....\$0.45

Cappagh Brown	New Blue
Crimson Lake	Permanent Blue
Cyprus Umber.	Sap Green
Flesh Tint	Scarlet Lake
Mauve	Sky Blue

Series C—Per tube.....\$0.60

Alizarin Crimson	Chinese Vermilion	Spectrum Violet
Alizarin Green	French Vermilion	Spectrum Yellow
Alizarin Scarlet	Geranium Lake	Vermilion
Brown Madder	Permanent Crimson	
Cerulean Blue	Spectrum Red	

Series D—Per tube.....\$1.10

Cobalt Blue	Mars Yellow	Rose Madder
Cobalt Green, No. 1	Mineral Violet No. 1	Scarlet Vermilion
Cobalt Green, No. 2	Mineral Violet No. 2	Strontian Yellow
Emeraude Green	Orange Vermilion	Viridian
French Ultramarine	Oxide of Chromium	
Indian Yellow	Oxide of Chromium.	
Lemon Yellow	Transparent	
Madder Lake	Rose Dore	

Series E—Per tube.....\$1.50

Aureolin (Cobalt Yellow)	Cadmium Pale	Cadmium Orange
Cadmium Yellow, Extra	Cadmium Middle	Carmine
Pale	Cadmium Deep	

Series F—Per tube.....\$2.25

Aurora Yellow

Winsor & Newton's Finely Prepared Oil Colors—Continued

SILVER WHITE No. 2

No. 2. Fluid Consistency—This white is of a splendid consistency for sketching and quick work. Being thin and fairly fluid, one can cover ground at a great rate, which is very helpful when painting passing effects of light across rolling country, and lights on moving objects, such as waves and sails of boats.

For drapery in costume painting it will also be found useful and pleasant in working

Single $\frac{1}{2}$ x 4 inch tubes	Per tube, \$0.08
Double size tubes.	" .16
Quadruple size tubes.....	" .32

No. 104. "Raffaeli" Solid Oil Colors—In Sticks

100 Tints. 15 Cents Each



Illustration two-thirds size.

Solid pigments used as crayons or pencils are very useful for outdoor sketching and places without studio conveniences. An unfinished sketch or painting may be finished with oil colors and brushes. The first number given is the strongest and the last the weakest tint of each series.

REDS

	1	2	5	6
Rose Madder	7	9		
Vermilion	13	16	17	
Bright Flesh Tints.....	20	21	22	23
Indian Red.....	24	27		
Burnt Sienna.....	28	29	32	
Dark Flesh Tints.....	37			
	38	40		

YELLOWS

	41	43
Orange	44	46
Deep Cadmium.....	48	
Pale Cadmium	50	53
Lemon Cadmium and Lemon Yellow	57	64
Raw Sienna.....	70	72
Buff Tint.....	72	74
Yellow, Ochre.....	77	79
Naples Yellow and Janne Brilliant	80	82

GREENS

	85	86	87	89	91
Viridian	92	95	96		

Middle Chrome Green 97

Various Greens and Apple Green Tints	99	102	103	104	105
Terre Verte.....	106	108	109		
Oxide of Chromium.....	113	115			
Middle Cinnabar Green..	116	117	118		
Olive Green.....	121				

BLUES

Prussian and Antwerp Blues	124	126	127	128
French Blue and Ultra-marine Ash	129	131	134	
Cobalt Blue.....	136	137	139	
Payne's Grey.....	141			
Indigo	144	147	149	150
Neutral Tints.....	151	152	157	
Purple Madder.....	161			
Permanent Violet.....	164	166	169	
Indian Purple.....	170			

BROWNS

Caledonian Brown.....	171	172	175
Burnt Umber.....	177	179	
Brown Pink.....		181	
Raw Umber.....	183	187	188
Bitumen	189		

BLACK AND WHITE, ETC.

Lamp Black, graduated to White.....	191	194	197	200
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No. 111—3. Mussini Finely Prepared Oil Colors In Tubes

The ingredients of the Binding Materials for the Mussini Oil Colors are: Poppy Oil and Linseed Oil, varied according to the color, Turpentine Oil, the finest rectified. Balsam Oil, instead of Venetian Turpentine, Amber Varnish.

Series 1. Per tube.....\$0.08

Antwerp Blue	Flesh Ochre	Raw Umber
Burnt Sienna	Gold Ochre	Transparent Gold Ochre
Burnt Umber	Ivory Black	Saturn Red
Caput Mortuum, Light	Lemon Yellow	Van Dyke Brown
Caput Mortuum, Deep	Mineral Blue	Yellow Ochre, Light
Chrome Yellow, Medium	Naples Yellow, reddish	Yellow Ochre, Deep
Crimson Lake	Permanent Blue	Zinnober Green, Light
Emerald (Deck) Green	Prussian Blue	Zinnober Green, Deep
English Red (Light Red)	Raw Sienna	Zinnober Green, Yellowish Zinc Yellow

Series 2. Per tube.....\$0.15

Brown Madder	Scarlet Lake	Vermilion, Chinese
Cerulean Blue	Vermilion, Carmine	Vermilion, Scarlet
Permanent (Ultramarine) Yellow		

Series 3. Per tube.....\$0.20

Alizarin Red, Deep	Madder Lake (rose doré)	Ultramarine Blue, Light
Cobalt Blue, Light	Sap Green	Ultramarine Blue, Deep
Cobalt Blue, Deep		

Series 4. Per tube.....\$0.25

Alizarin Crimson	Madder Lake, rose	Madder Lake, medium

Series 5. Per tube.....\$0.30

Cadmium Yellow, Light	Cadmium Yellow, Deep	Indian Yellow
Cadmium Yellow, Lemon	Carmine	Madder Lake, Deep
Cadmium Yellow, Medium	Emeraude Green	Olive Green

EXTRA SIZE WHITES—Zinc, Cremnitz, Flake, and Silver

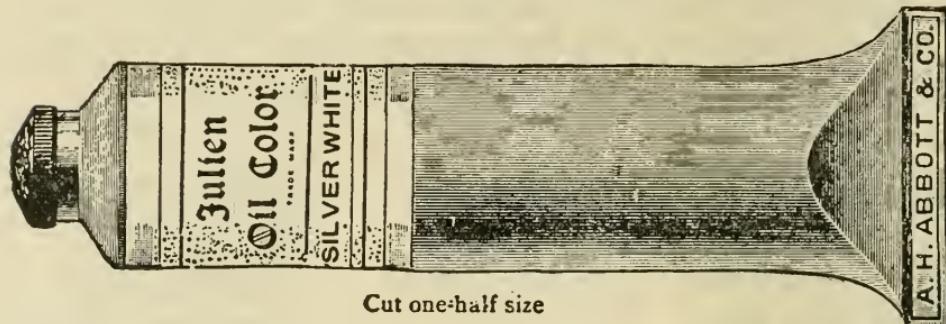
Quadruple tubes.....	Per tube, \$0.30

LIST OF WINSOR & NEWTON'S TRANSPARENT OIL TUBE COLORS

For Magic Lantern Slides, Glass Signs, Transparencies, etc., etc. For prices see our regular list of W. & N.'s Oil Tube Colors.

Alizarin Crimson, Antwerp Blue, Bitumen, Brown Madder, Brown Pink, Burnt Carmine, Burnt Lake, Burnt Sienna, Caledonian Brown, Carmine, Carmine No. 2, Cassel Earth, Chinese Blue, Chinese Orange, Crimson Lake, Crimson Madder, Gamboge, Geranium Lake, Indian Lake, Indigo, Italian Pink, Ivory Black, Lamp Black, Madder Carmine, Madder Lake, Magenta, Mauve, Mauve No. 2, Megilp, Neutral Tint, Olive Green, Olive Lake, Pink Madder, Prussian Blue, Prussian Green, Purple Lake, Purple Madder, Rose Madder, Raw Sienna, Rembrandt's Madder, Ruben's Madder, Sap Green, Scarlet Madder, Sugar of Lead, Transparent Oxide of Chromium, Verdigris, Vandyke Brown, Violet Carmine, Viridian, Yellow Carmine, Yellow Lake, Asphaltum.

No. 108. A. H. Abbott & Co.'s "Julien" Oil Colors



In Extra Large Tubes, Size 1 x 6 Inches.

These special Whites are furnished in quadruple size only, 1 x 6 inches. The "Julien" oil colors are well adapted for the use of schools, students, and decorators, and for large work, giving good value at low prices.
 Silver White, quadruple size, 1 x 6 inches.....per tube, \$0.18
 Flake White, quadruple size, 1 x 6 inches.....per tube, .18
 Cremnitz White, quadruple size, 1 x 6 inches.....per tube, .18
 Zinc White, quadruple size, 1 x 6 inches.....per tube, .18

No. 107. Schoenfeld & Co.'s German Oil Colors

In Collapsible Tubes

We carry in stock the following colors:

Per Tube.....\$0.10

Brilliant Yellow, Light	Caput Mortuum, Light	Silver White
Brilliant Yellow, Deep	Caput Mortuum, Deep	Cremnitz White
Naples Yellow, Light	Zinnober Green, Light	Flake White
Naples Yellow, Greenish	Zinnober Yellow, Green	Flesh Ochre, No. 1
Naples Yellow, Reddish	Zinnober Green, Deep	Zinc Yellow

Double Tubes, White, Per Tube.....\$0.20

SILVER, FLAKE AND CREMNITZ

Ultramarine (Lemon) Yellow.....	per tube, \$0.25
Rose Madder, No. 2.....	per tube, .30
Rose Madder, No. 3, Deep.....	per tube, .40

Per Tube.....\$0.45

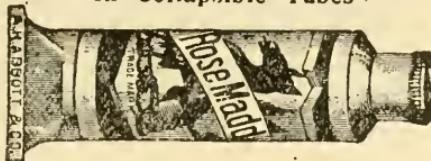
Cadmium, No. 1, Citron	Cadmium, No. 3, Med.
Cadmium, No. 2, Light	Cadmium, No. 4, Deep
	Cadmium, No. 5, Orange

(Separate sticks of "Raffaelli" Solid Oil Colors are on page 7.)

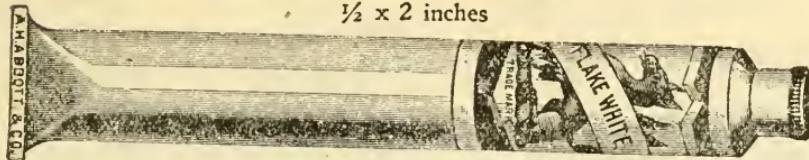
No. 105. Boxes of "Raffaelli" Solid Oil Colors

R 1. Japanned Tin Box, containing the selection of 20 colors, tur-	4.50
pentine, scraper, and brush.....	
R 2. Japanned Tin Box, containing the selection of 30 colors, tur-	5.65
pentine, scraper, and brush.....	
R 3 Japanned Tin Box, containing the selection of 68 colors, for	11.65
landscape painting, and a scraper.....	
R 4. Japanned Tin Box, containing the selection of 68 colors for	11.65
figure painting, and a scraper.....	

No. 106. A. H. Abbott & Co.'s Finely Prepared Oil Colors
In Collapsible Tubes.



$\frac{1}{2} \times 2$ inches



$\frac{1}{2} \times 4$ inches

Class 1. Per Tube.....\$0.05

American Vermilion	Emerald Green	Prussian Blue
Antwerp Blue	Flake White	Purple Lake
Asphaltum	Gamboge	Raw Sienna
Bitumen	Geranium Lake	Raw Umber
Burnt Sienna	Indian Red	Rose Pink
Burnt Umber	Indigo	Sap Green
Caledonian Brown	Ivory Black	Scarlet Lake
Chrome Green, light	King's Yellow	Silver White
Chrome Green, medium	Light Red	Terre Verte
Chrome Green, deep	Mauve	Vandyke Brown
Chrome Lemon	Megilp	Venetian Red
Chrome Yellow	Mummy	Yellow Ochre
Chrome Deep	Naples Yellow, medium	Zinnober Green, light
Chrome Orange	New Blue	Zinnober Green, medium
Creminitz White	Payne's Grey	Zinnober Green, deep
Crimson Lake	Permanent Blue	

Class 2. Per Tube.....\$0.12

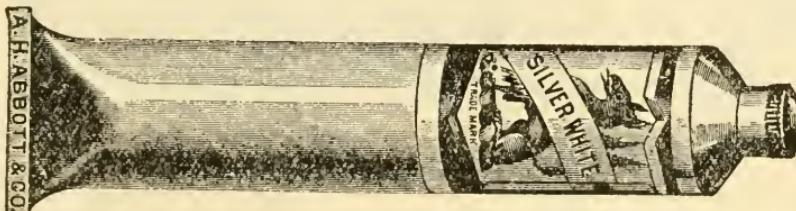
Brown Madder	French Vermilion
Chinese Vermilion	Rose Cathame
Cerulean Blue	Sepia
English Vermilion	

Class 3. Per Tube.....\$0.20

Carmine No. 2	French Ultramarine
Cobalt Blue	Lemon Yellow

Class 4. Per Tube.....\$0.25

Cadmium Yellow, Pale	Cadmium Yellow, deep
Cadmium Yellow	Carmine



Double Tube

Extra Size Whites

	Per Tube
Double size Silver White, Flake White, or Creminitz White.....	\$.08
Quadruple size Silver White, Flake White, or Creminitz White.....	.20

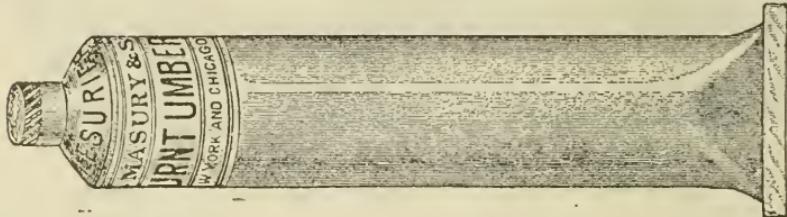
Above illustrations are about two-thirds size of the goods

No. 110. Masury & Son's Prepared Oil Colors for Artists

Double (or Large Size) Tubes

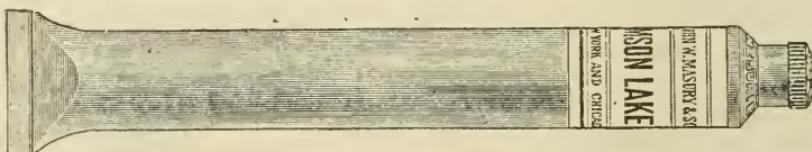
These tubes, with few exceptions, are double the size of most manufactures now in the market; twice the quantity for the same price, and are guaranteed in every respect as regards purity of color, body, fineness, strength and brilliancy. We have sold these colors for a long period, having proved very satisfactory.

Per double tube, $\frac{3}{4} \times 4$ inches.....\$0.08



Antwerp Blue	Cool Roman Ochre	Permanent White
Asphaltum	Copal Megilp	Permanent Yellow
Bitumen	Cork Black	Portland Amber
Blanc d'Argent	Creminitz White	Prussian Blue
Blue Black	Emerald Green	Fyne's Megilp
Brown Ochre	Flake White	Raw Sienna
Burnt Roman Ochre	Gray Tint	Raw Umber
Burnt Sienna	Indian Red	Roman Ochre
Burnt Umber	Ivory Black	Silver White
Caledonian Brown	King's Yellow	Sugar of Lead
Chinese Blue	Lamp Black	Terre Verte
Chrome Yellow, Lemon	Light Red	Transparent Golden Ochre
Chrome Yellow, Medium	Megilp	Vandyke Brown
Chrome Yellow, Deep	Mummy	Venetian Red
Chrome Yellow, Orange	Nottingham White	Yellow Ochre
Cologne Earth	Oxford Ochre	Zinc White

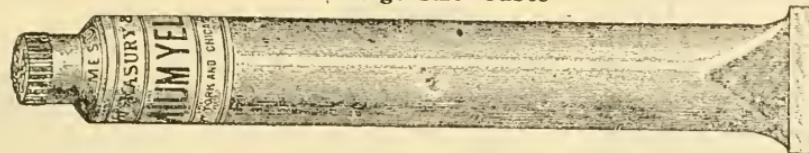
Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.08



Black Lead	Jaune Brilliant	Prussian Brown
Bone Brown	Magenta	Prussian Green
Brown Pink	Mauve	Purple Lake
Cappah Brown	Munich Lake	Sap Green
Carmine Lake	Naples Yellow, Light	Scarlet Lake
Chrome Green Light	Naples Yellow, Deep	Terra Rosa
Chrome Green Medium	Neutral Tint	Verdigris
Chrome Green, Deep	New Blue	Verona Brown
Chrome Red	Olive Lake	Yellow Lake
Crimson Lake	Orpiment	Zinnober Green, Light
Gamboge	Payne's Gray	Zinnober Green, Medium
Indian Lake	Perfect Blue	Zinnober Green, Deep
Indigo	Perfect Purple	
Italian Pink	Permanent Blue	

Above illustrations are about two-thirds size of the goods

No. 110. Masury & Son's Artists' Colors—Continued
In Large Size Tubes



Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.15

Brown Madder	Citron Yellow (Zinc Yellow)	Perfect Yellow
Burut Lake	English Vermilion Pale	Sepia
Cerulean Blue	English Vermilion, Deep	Zinc Yellow (Citron Yellow)
Chinese Vermilion	Geranium Lake	

Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.25

Cobalt Green	Mineral Gray	Oxide of Chromium
Emeraude Green	Orange Vermilion	Pink Madder
Madder Lake	Oxide of Chromium,	Rose Madder
Malachite Green	Transparent	Strontian Yellow

Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.30

Carmine No. 2	Indian Yellow, Imitation	Mars Violet
Cobalt Blue	Lemon Yellow	Mars Yellow
Extract of Vermilion	Lemon Yellow, Pale	Rembrandt's Madder
French Ultramarine Blue	Mars Brown	Ruben's Madder
French Veronese Green	Mars Red	Scarlet Vermilion

Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.40

Brilliant Ultramarine Blue	French Carmine	Violet Carmine
Extra Malachite Green	Indian Yellow, Genuine	Viridian
Field's Orange Vermilion	Purple Madder	

Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.45

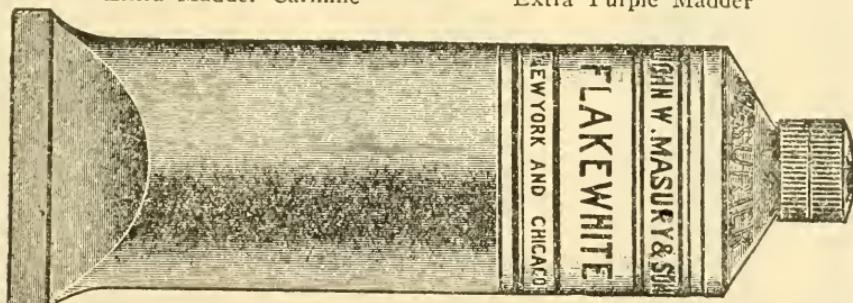
Aureolin	Cadmium Yellow, Pale	Cadmium Yellow, Red
Burnt Carmine	Cadmium Yellow, Medium	Madder Carmine
Cadmium Yellow, Extra Pale	Cadmium Yellow, Orange	Mars Orange

Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.60

Genuine Ultramarine Blue (full strength)	Roberts' Lake	Ultramarine Ash
Per single tube, $\frac{1}{2} \times 4$ inches.....		\$0.75

Per single tube, $\frac{1}{2} \times 4$ inches.....\$0.75

Extra Madder Carmine	Extra Purple Madder
----------------------	---------------------



No. 4 Size

Extra Size Whites

Flake, Silver, Cremnitz and Zinc

Extra double size, or No. 3.....	Per tube, \$0.14
Extra quadruple size, or No. 4, see cut.....	" .28
Extra large size, or No. 6.....	" .42

Above illustrations are about two-thirds size of the goods

No. 111. "Decorative" Oil Colors

In Very Large Tubes

"These Decorative Oil Colors are manufactured from the best and most reliable materials, and are well adapted for all kinds of decorative work on ceilings, walls and woodwork. They dry, leaving a glossy surface, and are prepared in the same way as fine Artists' Colors."

They are much used by art students and by artists doing commercial work. They give a maximum quantity at a minimum price.

No. 8 size tube, colors marked *, is $\frac{3}{4} \times 4\frac{3}{4}$ inches
No. 11 size tube, colors marked **, is $1\frac{1}{4} \times 7\frac{3}{4}$ inches

Whites

	Per tube
**Cremnitz White.....	No. 11 tube \$0.40
**Zinc White.....	No. 11 tube .40

Per tube	Per tube
----------	----------

Yellows

Chrome Yellow		**Prussian Blue: ...	.50
**Light	\$0.35	Ultramarine Blue	
**Medium .....	.35	**Light .....	.60
**Orange .....	.35	Deep .....	.60
**Gold Ochre.....	.30	**Mineral Blue.....	.55
**Raw Sienna.....	.30	*Cobalt Blue.....	.45
**Yellow (Light) Ochre .....	.30		

Cadmium Yellow

*Light .....	.65	**Emerald Green... .45	
*Deep .....	.65	**Terre Verte..... .30	

Naples Yellow

*Light .....	.30	Zinc Green	
*Deep .....	.30	**Light .....	.40

*Zinc Yellow.....

.40	Deep .....	.40	
	**Zinnober Green		

Reds

**English Red.....	.30	**Light .....	.40
**Burnt Sienna....	.30	**Deep .....	.40

**Venetian Red....

*Carmine .....	.80	*Sap Green..... .30	
*Carmine Lake....	.55	*Vert Emeraude... .65	

Madder Lake

*Light .....	.65	**Vandyke Brown.. .40	
*Middle .....	.65	**Raw Umber..... .30	
*Deep .....	.65	**Burnt Umber.... .30	

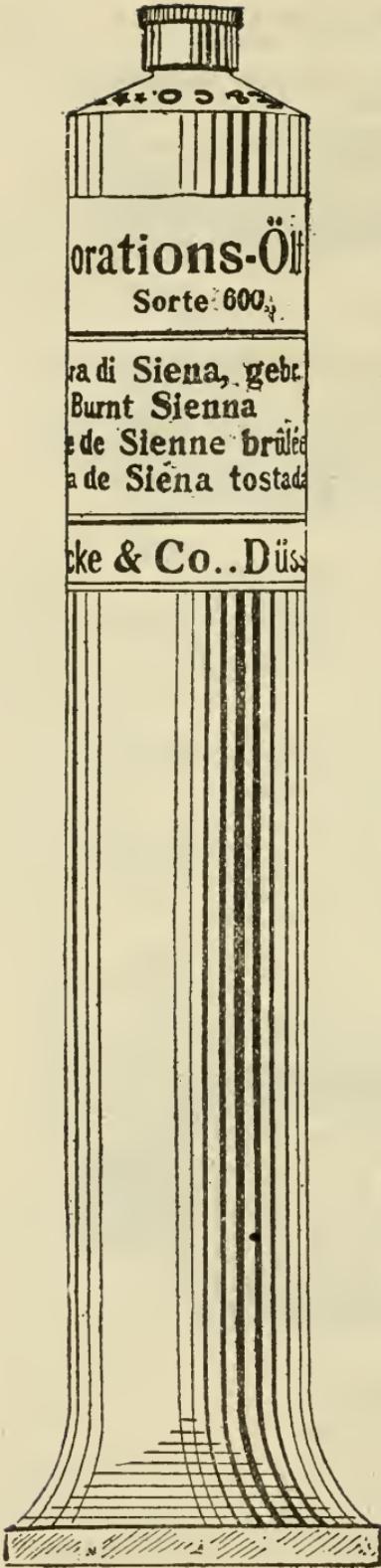
Vermilion(Genuine)

*Pale .....	.60	**Ivory Black..... .40	
*Deep .....	.60		

Note—Colors marked thus () are in No. 8 tubes, size $\frac{3}{4} \times 4\frac{3}{4}$ inches long.

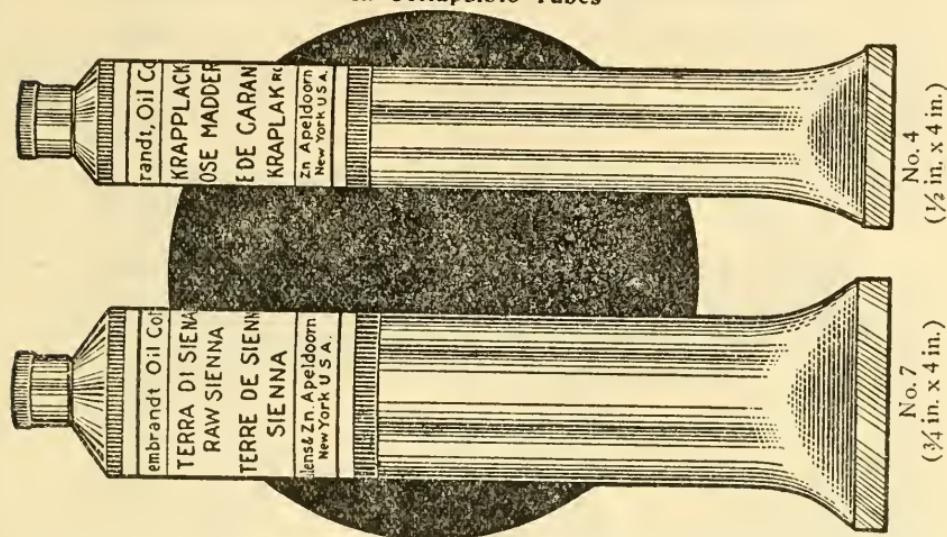
Note—Colors marked thus () are in No. 11 tubes, size $1\frac{1}{4} \times 7\frac{3}{4}$ inches long.

Illustration is about two-thirds size of the goods



No. 11 Tube

No. 117. "Rembrandt" Artists' Oil Colors
In Collapsible Tubes



These finely prepared artists' colors are meeting with increasing favor from artists and students. They are made with much care in Holland. The "Harrison Red" is commended by Mr. Birge Harrison.

All colors marked * come in "Double" tubes No. 7, size $\frac{3}{4}$ x 4 inches.

All other colors come in "Single" tubes No. 4, size $\frac{1}{2}$ x 4 inches.

Series 1. Per tube.....\$0.10

Antwerp Blue*	Cyprus Umber*	Permanent Green, Light
Asphaltum (thick)*	Davy's Grey	Permanent Blue
Bitumen*	Emerald Green*	Permanent Green, Middle
Black Lead*	Flake White (extra)*	Permanent Green, Deep
Blue Black*	Gamboge	Permanent White (Zinc)*
Bone Brown*	Gold Ochre*	Permanent Yellow
Brown Ochre*	Indian Lake	Prussian Blue*
Brown Pink	Indian Red*	Prussian Brown
Burnt Roman Ochre*	Indigo	Prussian Green
Burnt Sienna*	Italian Pink	Purple Lake
Burnt Umber*	Ivory Black*	Pyne's Megilp*
Caledonian Brown*	Jaune Brilliant*	Raw Sienna*
Cappagh Brown	King's Yellow*	Raw Sienna, Pale*
Cassel Earth*	Lamp Black*	Raw Umber*
Charcoal Grey	Light Red*	Roman Ochre*
Chinese Blue*	Magenta	Sap Green
Chrome Green 1*	Mauve	Scarlet Lake
Chrome Green 2*	Mauve 2	Silver White*
Chrome Green 3*	Medium (Copal Megilp)*	Sky Blue
Chrome Lemon*	Megilp*	Sugar of Lead*
Chrome Yellow*	Monochrome Tint, Cool	Terra Rosa*
Chrome Deep*	1* 2* 3*	Terra Verte
Chrome Orange*	Monochrome Tint, Warm	Terre Verte (Olive Shade)*
Chrome Red	1* 2* 3*	Transparent Gold Ochre*
Cinnabar Green, Deep*	Mummy*	Vandyke Brown*
Cinnabar Green, Light*	Naples Yellow French*	Venetian Red*
Cinnabar Green, Middle*	Naples Yellow*	Verdigris
Cinnabar Green, Olive*	Neutral Tint	Vercna Brown
Cinnabar Green, Pale*	New Blue	Yellow Lake
Cologne Earth*	Olive Green	Yellow Ochre*
Cool Roman Ochre*	Olive Lake	Yellow Ochre, Pale*
Copal Megilp*	Orpiment	Zinc White*
Cork Black*	Oxford Ochre*	Zinc Yellow*
Crimson Lake	Payne's Grey	

Above illustrations are about two-thirds size of the goods

Rembrandt Artists' Oil Colors—Continued

Series 2. Per tube.....\$0.23

Alizarin Crimson	Carmine Lake	Harrison Red
Alizarin Green	Chinese Orange	Malachite Green 2
Alizarin Orange	Chinese Vermilion	Rembrandt's Madder
Alizarin Scarlet	Dutch Vermilion	Ruben's Madder
Alizarin Yellow	French Vermilion	Sepia
Brown Madder	Geranium Lake	Vermilion
Burnt Lake	Green Lake, Deep	Vermilion, Pale
	Green Lake, Light	

Series 3. Per tube.....\$0.42

Brilliant Ultramarine	Indian Yellow	Oxide of Chromium
Carmine No. 2	Leitch's Blue	Oxide of Chromium, transp.
Cerulean Blue	Lemon Yellow	Pink Madder
Citron Yellow	Lemon Yellow, Pale	Primrose Yellow
Cobalt Blue, Deep	Madder Lake	Purple Madder
Cobalt Blue, Light	Madder Lake, Deep	Rose Doree
Cobalt Green	Mars Brown	Rose Madder
Emerald Ox. of Chrom.	Mars Orange	Scarlet Madder
Emeraude Green	Mars Red	Scarlet Vermilion
Extract of Vermilion	Mars Violet	Strontian Yellow
French Ultramarine	Mars Yellow	Viridian
French Veronese Green	Mineral Grey	
	Orange Vermilion	

Series 4. Per tube.....\$0.55

Cadmium Lemon	Cadmium Yellow, Deep	Permanent Mauve
Cadmium Yellow	Cadmium Yellow, Pale	Permanent Violet
	Cadmium Orange	

Series 5. Per tube.....\$0.65

Aureolin	Crimson Madder	Primrose Aureolin
Aurora Yellow	Field's Orange Vermilion	Violet Carmine
Burnt Carmine	Indian Purple	Yellow Carmine
Carmine	Madder Carmine	Violet Cobalt

NOTE—Above colors are all in No. 4 tubes, size $\frac{1}{2} \times 4$ inches.

REMBRANDT SPECIAL WHITE

(Carbonate and Hydrate of Lead)

Tube No. 7, double tube, $\frac{3}{4} \times 4$ inches, per tube.....	\$0.18
Tube No. 10, quadruple tube, 1 x 6 inches, per tube.....	.35

FLAKE WHITE AND ZINC WHITE

Tube No. 7, double tube, $\frac{3}{4} \times 4$ inches, per tube.....	\$0.10
Tube No. 10, quadruple tube, 1 x 6 inches, per tube.....	.30

No. 111—5. "MARGO" OIL COLORS

In Tubes. Maratta's System

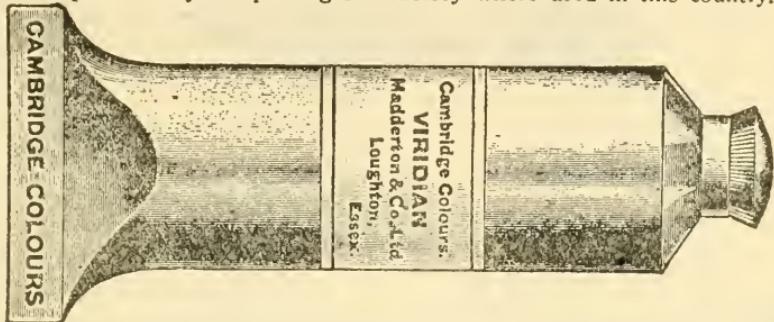
These colors are compounded with the aim of furnishing colors in definite ratios to the natural spectrum colors for which they stand: and to bear a harmonious relation to each other.

There are printing inks made of the same pigments as these colors for printers who wish to use the same colors for printing in color.

Sets of twelve small tubes, being six tubes of colors and six tubes of hues.	
Size of tubes, $\frac{1}{2} \times 3$ inches.....	per set, \$3.00
Sets of twelve large tubes, being six tubes of colors and six tubes of hues.	
Size of tubes, $\frac{3}{4} \times 4$ inches.....	per set, 6.50
Same set of large, twelve tubes, but with the yellow colors and hues being made of cadmiums. Size of tube, $\frac{3}{4} \times 4$ inches.....	8.00
Large tubes of white.....	each, .25

No. 118. Finest "Cambridge" Artists' Oil Colors In Studio Size Collapsible Tubes

The makers of the "Cambridge" colors recommend these colors as being composed only of pigments of the highest order of permanence, and that all pigments may be mixed together without danger of their acting injuriously on each other—also that the pigments are pure. They are proving satisfactory where used in this country.



All tubes are studio size, 1 inch x 3 inches.
The whites come also in half-pound size.

Blacks

	Each	Each	
Blue Black.....	\$0.20	Scarlet Vermilion.....	\$1.08
Ivory Black.....	.20	Venetian Red No. 1 (Light Red).....	.20

Blues

Cerulean Blue.....	\$0.64	Scarlet Vermilion.....	\$1.08
Cobalt Blue.....	1.08	Venetian Red No. 1 (Light Red).....	.20
Cyanine Blue.....	1.08	Venetian Red No. 2.....	.20
French Ultramarine.....	1.08		
Permanent Blue.....	.36		
Prussian Blue.....	.20		

Browns

Brown Madder.....	\$0.64	Cadmium Extra Pale (Daffodil Yellow).....	\$1.08
Burnt Umber.....	.20	Cadmium Pale (Daffodil No. 1).....	1.08
Cypress Umber.....	.36	Cadmium Middle (Daffodil No. 2).....	1.08
Raw Umber.....	.20	Cadmium Deep (Daffodil No. 3).....	1.08
Transparent Brown, Dark.....	.64	Cadmium Orange.....	1.08
Transparent Brown, Light.....	.64	Cobalt Yellow (Aureolin).....	1.08

Greens

Cobalt Green, Light.....	\$1.08	Golden Ochre.....	.20
Cobalt Green, Dark.....	1.08	Lemon Yellow.....	1.08
Old Terre Verte.....	.36	Naples Yellow (Imitation).....	.20
Oxide of Chromium (Viridian).....	1.08	Raw Sienna, Light.....	.20
Oxide of Chromium, Opaque.....	1.08	Raw Sienna, Dark.....	.20
Terre Verte.....	.20	Roman Ochre.....	.20

Reds

Burnt Sienna.....	\$0.20	New Flake White (No. 1 Consistency), Stiff.....	\$0.20
Chinese Vermilion.....	.64	New Flake White (No. 2 Consistency), Medium.....	.20
Indian Red.....	.20		
Permanent Crimson.....	.64		
Purple Madder.....	1.08		
Rose Madder.....	1.08		
Ruby Madder.....	1.08		
Scarlet Madder.....	1.08		

*The whites also come in larger, half-pound tubes, viz.:

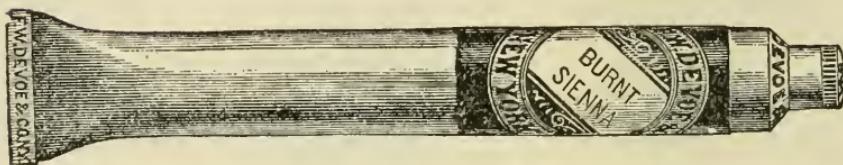
New Flake White (No. 1 Consistency), stiff, half pound size.....	Each, \$0.30
New Flake White (No. 2 Consistency), medium, half pound size.....	" .30

Above illustration about two-thirds size of the goods

Whites

*New Flake White (No. 1 Consistency), Stiff.....	\$0.20
*New Flake White (No. 2 Consistency), Medium.....	.20
Is a substitute for Flake White, consisting of Lead Sulphate and Zinc Oxide. Resists the darkening effect of impure air. It is practically non-poisonous.	

No. 112. D. & Co. Prepared Oil Colors, for Artists
In Single (or Regular Size) Tubes, and in Double (or Large Size) Tubes



SINGLE TUBES, per tube.....\$0.06;

DOUBLE TUBES (or large size), per tube.. .10:

*American Vermilion	Gamboge	Permanent Yellow
*Antwerp Blue	Ceranium Lake	*Permanent White
*Asphaltum	*Grey Tint (Double only)	Permanent Green, light
*Bitumen	Greenish Naples Yellow	Permanent Green, medium
*Blanc de Laque	Indian Lake	Permanent Green, deep
*Blue Black	*Indian Red	*Prussian Blue
Bone Brown	Indigo	Prussian Green
*Brilliant Yellow	Italian Pink	Purple Lake
*Brown Ochre	*Ivory Black	*Raw Sienna
Brown Pink	*King's Yellow	*Raw Umber
*Burnt Umber	*Lamp Black	*Roman Ochre
*Burnt Sienna	*Light Red	Sap Green
*Caledonian Brown	*M. Gilp	Scarlet Lake
Cappah Brown	*Mummy	*Silver White
*Cork Black	Mauve	*Sugar of Lead
Chrome Green, No. 0—P	Magenta	*Transparent Gold Ochre
Chrome Green, " 1—L	Naples Yellow, 0—P	*Transparent Black
Chrome Green, " 2—M	Naples Yellow, No. 1—L	Terra Rosa
Chrome Green, " 3—D	Naples Yellow, " 2—M	*Terre Verte
*Chrome Yellow, No. 1—L	Naples Yellow, " 3—D	*Vandyke Brown
*Chrom. Yellow, " 2—M	Neutral Tint	*Venetian Red
*Chrom. Yellow, " 3—D	New Blue	Verdigris
*Chrome Orange	Nopal Maroon	Verona Brown
*Chinese Blue	Nopal Orange	Yellow Lake
*Cremnitz White	Nopal Red	*Yellow Ochre
Crimson Lake	Olive Lake	Zinc White
*Emerald Green	Olive Green	Zinc Yellow
*Flake White	*Oxford Ochre	Zinnober Green, light
French Naples Yellow	Payne's Grey	Zinnober Green, medium
*Flesh Ochre	Permanent Blue	Zinnober Green, deep

NOTE—Colors marked thus () in the "DOUBLE" (or large size) tubes, are $\frac{3}{4}$ inch by 4 inches in size, all other "DOUBLE" (or large size) tubes are $\frac{1}{2}$ inch by 4 inches in size.
Above illustrations are about two-thirds size of the goods

No. 112. D. & Co.'s Prepared Oil Colors, for Artists

In Single (or Regular Size) Tubes and in
Double (or Large Size) Tubes

Single Tubes, per Tube.....\$0.12
Double (or large size), ½ inch by 4 inches, per Tube .25

Alizarin Carmine	Brown Madder	Green Lake
Alizarin Crimson	Carnation Lake	Imperial Orange
Alizarin Green	Citron Yellow	Perfect Yellow
Alizarin Orange	Chinese Vermilion	Rose Carthame
Alizarin Scarlet	English Vermilion	Ruben's Madder
Alizarin Yellow	French Vermilion	Sepia

Single Tubes, per Tube.....\$0.20
Double (or large size), ½ inch by 4 inches, per Tube .35

Carmine No. 2	Malachite Green	Purple Madder
Cobalt Blue	Mars Brown	*Rose Doré
Cobalt Green	Mars Orange	Rose Madder
Emeraude Green	Mars Red	Scarlet Madder
Indian Yellow	Mars Violet	Scarlet Vermilion
Lemon Yellow	Mars Yellow	Strontian Yellow
Lemon Yellow, Pale	Oxide of Chromium	Ultramarine
Madder Lake	Orange Vermilion	Viridian
Madder Lake, Deep	Pink Madder	

Single Tubes, per Tube.....\$0.25
Double (or large size), ½ inch by 4 inches, per Tube, \$0.40

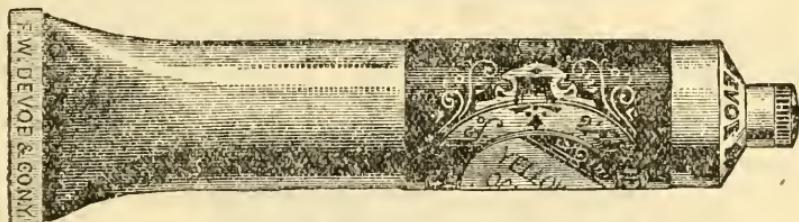
Cadmium, Lemon	Cadmium, Yellow	Cadmium, Orange
Cadmium, Pale	Cadmium, Deep	Cerulean Blue

Single Tubes, per Tube.....\$0.35
Double (or large size), ½ inch by 4 inches, per Tube .55

Burnt Carmine	Cobalt Yellow, Deep	Madder Carmine
Capucine Madder	Crimson Madder	Ultramarine Ash
Cobalt Yellow, Light	French Carmine	Violet Carmine

*Single Tubes only, per Tube.....\$0.45

Madder No. 1, Red Brown	Madder No. 5, Deep Scarlet	Madder No. 9, Olive
Madder No. 2, Yel. Brown	Madder No. 6, Flesh	Madder No. 10, Citron
Madder No. 3, Deep Crimson	Madder No. 7, P'ple Intense	Madder No. 11, Greenish
Madder No. 4, Maroon	Madder No. 8, Rose Intense	



Extra Size Whites

FLAKE, SILVER, OR CREMNEITZ

Double size.....\$0.10
Quadruple size..... .25

*These colors are not made in the Double Size.

Plan of a Colored Chart for Oil Painting
Illustrating Combinations of WINSOR & NEWTON'S Oil Colors, and Showing an Easy Method of Mixing and Blending, Into Tints

Painted by MR. FREDERICK OUGHTON

1 Cobalt Rose Madder Yellow Ochre and White	2 Cobalt Light Red and White	3 Ivory Black and White	4 Cobalt Naples Yellow and White	5 French Blue and Alizarin Crimson	6 Vermilion and Aurora Yellow	7 Ivory Black Raw Umber and White
8 Rose Madder Vermilion Naples Yellow and White	9 Vermilion Naples Yellow and White	10 Vandyke Brown Vermilion and White	11 Light Red and White	12 Burnt Sienna and White	13 Brown Madder and White	14 Permanent Mauve and White
15 Prussian Blue Raw Sienna and Aurora Yellow	16 Prussian Blue and Cadmium Yellow	17 Ivory Black and Aurora Yellow	18 Prussian Blue Cappah Brown and White	19 Prussian Blue Yellow Ochre and White	20 Cobalt Raw Sienna and White	21 Cobalt Emerald Green Naples Yellow and White

Tints Nos. 1, 2, 3, 4 are Greys, useful in Clouds, Mountains, Distances; also in Flowers, Fruit and Drapery.

No. 5, for Flowers, Fruit, Drapery, etc.

No. 6, in Sunsets, etc.

No. 7 is for working from Casts, and makes good tints for the grey of Tree Stems, Stones, etc.

Nos. 8, 9, 11, 12 are Flesh Tints.

Nos. 10, 13, 20, for the shadows in Flesh. (These Tints can be used for many other purposes in a picture.)

No. 14, useful in Flower and Fruit Painting.

Nos. 15, 16, 17 and 18 are Foreground Greens.

Nos. 19, 20 and 21, Grey Greens for Distant Hills, Trees, etc.

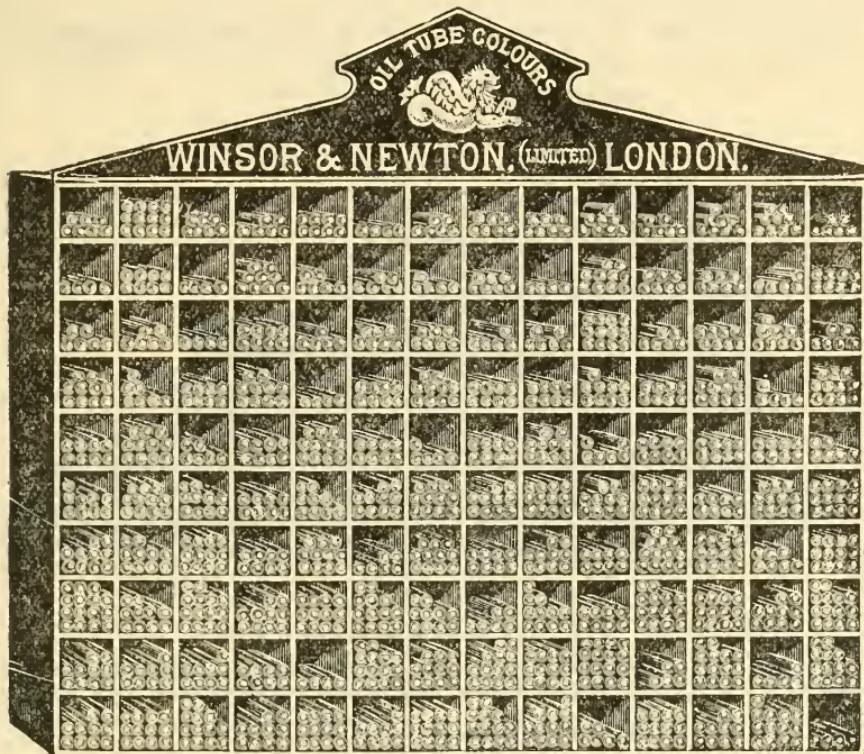
All these Greens are used in Flower and Fruit Painting.

Chrome Yellow can be substituted for Aurora Yellow, and Crimson Lake for Alizarin Crimson; but these colors are not permanent.

A MOST POPULAR, VALUABLE AND INTERESTING COLOR CHART
Book showing the Tints of Winsor & Newton's Oil Colors Can be Had for 50 Cents Each.

Size, 14x8 Inches

Each, \$0.50

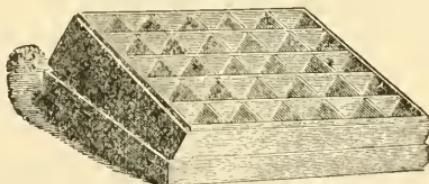


No. 113. Dealer's Stock Case for Tube Colors

40 spaces, 24½x10½ inches.....	Each, \$1.50 net
80 " 24½x21 " "	" 2.25 "
140 " 36 x26 " "	" 3.25 "

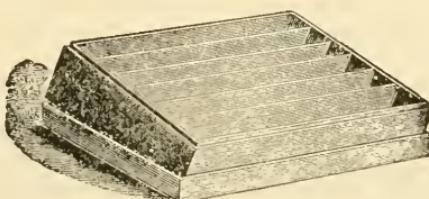
These cases, made of white wood, with mortised partitions, are strong and well finished.

For the convenience of dealers who carry an assorted line of colors, brushes, etc., we offer these cases, which will enable them to keep their colors and brushes in perfect condition, and where they can be easily handled.



No. 114. Dealer's Stock Case for Water Colors

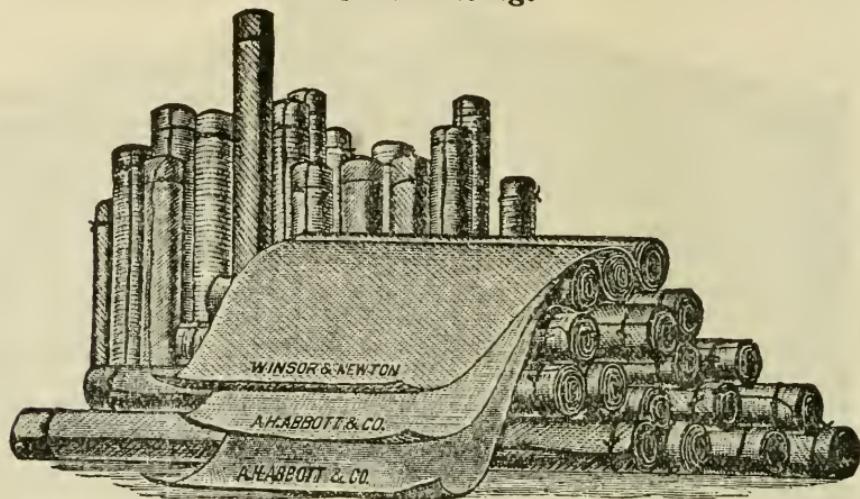
30 spaces, size 14x12 inches.....	Each, \$0.75 net
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No. 115. Dealer's Stock Case for Brushes

6 spaces, size 14x12 inches.....	Each, \$0.50 net
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No. 120. A. H. Abbott & Co.'s Prepared Canvas for
Oil Painting.



Best English Linen—In Rolls of Six Yards

Every roll measures for stretching purposes about two inches more in width than marked in this list.

"Single Prime" is not so smooth, being with tooth and showing more of the texture of the cloth. In "Double Prime" the coating on canvas is thicker and surface smoother.

EVERY ROLL MEASURES SIX YARDS IN LENGTH.

"Premier" No. 1. (Smooth) Canvas

Best English Linen—Six-Yard Rolls.

"Single Prime," with tooth; and "Double Prime," smoother.

27 inches wide, per yard.....	\$ 1.00	Per roll.....	\$ 5.85
30 " " "	1.15	"	6.30
36 " " "	1.40	"	7.50
42 " " "	1.65	"	8.80
45 " " "	2.00	"	10.40
54 " " "	2.75	"	14.30

62 inches and wider widths are made from heavier canvas than widths given above, and have coarser surface.

62 inches wide, per yard.....	\$ 3.80	Per roll.....	\$ 18.20
74 " " "	5.35	"	26.00
86 " " "	6.75	"	32.50
96 " " "	*	"	39.00
120 " " "	*	"	52.00
144 " " "	*	"	70.20

Orders are filled with "Double Prime" unless otherwise specified.

"Champion" No. 1½. (Smooth) Canvas

Best English Linen—Six-Yard Rolls.

Same quality of linen as No. 1, but of more open texture. "Single Prime," with tooth; and "Double Prime," smoother.

27 inches wide, per yard.....	\$ 0.90	Per roll.....	\$ 5.20
30 " " "	1.00	"	5.50
36 " " "	1.20	"	6.50
42 " " "	1.40	"	7.80
54 " " "	2.15	"	11.70

Orders are filled with "Double Prime" unless otherwise specified.

*These widths are sold only in six-yard rolls, except by special arrangement.

Samples of Canvas sent on application.

No. 120. A. H. Abbott & Co.'s Prepared Canvas for Oil Painting—Continued.

"Remington" No. 0. Artists' Canvas Six-Yard Rolls

Finest grade Linen. Extra smooth white surface on fine closely woven English linen.	
27 inches wide, per yard.....	\$1.40
30 " " "	1.60
36 " " "	1.90

Per six yard roll.....\$7.50
8.45
9.75

No. 2. Roman Canvas

Best English Linen—Six-Yard Rolls.

Width	Per Yard	Per Roll	Width	Per Yard	Per Roll
27 inches.....	\$1.00	\$5.85	42 inches.....	\$1.65	\$ 8.80
30 " "	1.15	6.30	45 " "	2.00	10.40
36 " "	1.40	7.50	54 " "	2.75	14.30

No. 1A. Twilled Canvas

Best English Linen—Six-Yard Rolls.

Width	Per Yard	Per Roll	Width	Per Yard	Per Roll
27 inches.....	\$1.20	\$6.60	36 inches.....	\$1.60	\$ 8.70
30 " "	1.40	7.50	42 " "	2.10	11.40

Absorbent Canvas

English Linen—Six Yard Rolls

The "preparation" on this canvas is such that pictures painted in oil on it are dull or "flat" when finished, like many of the modern French school.

Width	Per Yard	Per Roll	Width	Per Yard	Per Roll
27 inches.....	\$1.00	\$5.85	36 inches.....	\$1.40	\$ 7.50
30 " "	1.15	6.30	42 " "	1.65	8.80

No. 8. Coarse English Linen Canvas

For Ceilings, Walls, etc., also suitable for work in "Broad" style, having a very good tooth. Six-Yard Rolls, also in extra sizes

Width	Per Yard	Per Roll of 6 yds.	Width	Per Yard	Per Roll of 6 yds.
36 inches.....	\$1.00	\$ 5.35	96 inches.....*		\$28.00
54 inches.....	1.75	9.60	120 inches.....*		38.40
74 inches.....	3.75	18.00	144 inches.....*		57.60

Extra Sizes No. 8 Canvas

Extra sizes are sold only in full pieces as given below.

Size	Size
10 x 21 feet.....	Per piece, \$ 48.95
10 x 26 feet.....	" 60.85
10 x 30 feet.....	" 69.95
12 x 18 feet.....	" 57.60
12 x 21 feet.....	" 67.20
12 x 26 feet.....	" 83.30
12 x 30 feet.....	" 96.00
14 x 18 feet.....	" 67.20
14 x 21 feet.....	" 78.35
	14 x 26 feet..... Per piece, \$ 97.00
	" 14 x 30 feet..... " 112.00
	" 16 x 21 feet..... " 89.60
	" 16 x 26 feet..... " 110.75
	" 16 x 30 feet..... " 128.00
	" 18 x 21 feet..... " 100.80
	" 18 x 26 feet..... " 124.80
	" 18 x 30 feet..... " 144.00
	" 18 x 36 feet..... " 174.00

No. 122-S. Scotia Canvas

Rough surface with good tooth. The cloth is medium weight and well adapted for mural decoration, where the canvas is to be pasted or glued to the wall. It is somewhat "absorbent."

"Scotia" Canvas is not made from linen, but is strong cloth and has the appearance of brown linen. Can be furnished in pieces up to 30 yards long.
96 inches wide Sold only in pieces of three yards and up in length...Per yard, \$2.00

*These widths are sold only in six-yard rolls except by special arrangement.

No. 122. A. H. Abbott & Co.'s Sketching Canvas

Usually every roll measures, for stretching purposes, about two inches more in width than marked in the list. Every roll Measures six yards in length.

No. 3. Twilled Sketching Canvas

Heavy and Strong—Grey Back—Six-Yard Rolls

30 inches wide, per yard.....	\$0.90	Per roll.....	\$5.00
36 " " "	1.00	"	5.40

No. 4. Plain (Smooth) Sketching Canvas

Double Prime—Grey Back—Six-Yard Rolls

27 inches wide, per yard.....	\$0.60	Per roll.....	\$3.25
30 " " " .....	.70	"	3.55
36 " " " .....	.75	"	3.90
39 " " " .....	.85	"	4.25

No. 4. Plain (Smooth) Sketching Canvas

Single Prime—White Back—Six-Yard Rolls

27 inches wide, per yard.....	\$0.55	Per roll.....	\$2.90
30 " " " .....	.55	"	3.00
36 " " " .....	.60	"	3.15
39 " " " .....	.65	"	3.25
60 " " "" *	*	"	6.00

No. 7. Twilled Sketching Canvas

Single Prime—White Back—Six-Yard Rolls

30 inches wide, per yard.....	\$0.65	Per roll.....	\$3.50
36 " " " .....	.70	"	3.75

No. 7. Twilled Sketching Canvas

Single Prime—Grey Back

36 inches wide, per yard.....	\$0.75	Per roll of six yards.....	\$3.90
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No. 12. "Atlas" (Smooth) Single Prime Canvas

37 inches wide, full width, per yard \$0.65	Per roll of six yards.....	\$3.40
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No. 22. "Globe" (Rough) Single Prime Canvas

40 inches wide, per yard.....	\$0.70	Per roll of six yards.....	\$3.60
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To meet the demand for Canvas at lower prices than our regular grades, we offer the "Atlas" and "Globe" as very good values.

*Sold only in 6-yard rolls, except by special arrangement.

No. 120. A. H. Abbott & Co.'s Prepared Canvas for Oil Painting—Continued from Pages 15 and 16

"Rix" Canvas—English Linen

Six-Yard Rolls

Extra fine quality heavy linen, stipple finish, white surface, single prime.

62 inches wide.....Per Yard, \$5.00 Per Roll, \$24.00

No. 10. English Linen Canvas

Six-Yard Rolls

	Single Prime	Double Prime
27 inches wide, per yard,	\$0.85 Per roll, \$4.70	Per yard, \$0.90 Per roll, \$4.85
30 inches wide, per yard,	.90 Per roll, 5.00	Per yard, .95 Per roll, 5.20
36 inches wide, per yard.	1.00 Per roll, 5.40	Per yard, 1.05 Per roll, 5.70
42 inches wide, per yard,	1.20 Per roll, 6.50	Per yard, 1.30 Per roll, 6.95

No. 128. A. H. Abbott & Co.'s Pastel Canvas

In Rolls of Six Yards

	Cotton Canvas	Cotton Canvas
	Velvet Surface	Rough Sand Surface
30 inches wide, per yard..	\$1.25 Per roll..\$5.25	Per yard..\$1.00 Per roll..\$5.40
36 " "	.. 1.45 " .. 6.00	.. 1.20 " .. 6.60
	English Linen	English Linen
	Velvet Surface	Rough Sand Surface
30 inches wide, per yard..	\$1.55 Per roll..\$ 8.40	Per yard..\$1.35 Per roll..\$7.20
36 " "	.. 1.90 " .. 10.20	.. 1.65 " .. 9.00

No. 131-T. Tapestry Canvas

For painting in imitation of ancient and modern tapestries for wall decorations, portraits and figures, portieres, hangings, curtains, upholstery, etc.

No. 519T.	82 inches wide, cotton reps, fine ribbed.....	\$
No. 15Ter.	82 inches wide, woolen reps, medium ribbed.....	" 6.00
No. 50T.	40 inches wide, cotton reps, fine grain.....	" 9.00
No. 541XX.	60 inches wide, cotton reps, light ribbed.....	" 1.60
No. 500T.	28 inches wide, cotton reps, medium ribbed.....	" 2.85
No. 531XP.	50 inches wide, cotton reps, medium ribbed.....	" .75
No. 535XP.	100 inches wide, cotton reps, medium ribbed.....	" 1.50

15 Ter., wool face, is especially adapted for portieres, curtains and draperies.

Ribs on tapestry canvas run crosswise.

No. 543XX.	84 inches wide, cotton reps, heavy ribbed.....	" 5.75
No. 545XX.	120 inches wide, cotton reps, extra heavy ribbed.....	" 8.50

No. 131-U. Unprepared Linen Canvas

For painting in imitation of tapestry

Also much used for "backing" the canvas of old paintings to be remounted.
Coarse, unbleached light brown, 36 inches wide, without ribs, per yard.....\$1.10
Coarse, unbleached light brown 54 inches wide, without ribs, per yard..... 1.85

Other widths furnished.

No. 125. Winsor & Newton's "British" Canvas.

In Three Surfaces: Smooth, Rough, and Roman
In Rolls of Six Yards

	Smooth or Double Prime Surface		Rough or Single Prime Surface, and Roman	
	Per yard..	Per roll..	Per yard..	Per roll..
27 inches wide, per yard..	\$1.00	5.00	\$0.90	4.50
30 " " "	1.15	5.75	1.00	5.25
36 " " "	1.35	6.75	1.20	6.00
42 " " "	1.60	7.75	1.40	7.00
45 " " "	1.70	8.50	1.60	8.00
54 " " "	2.60	11.50	2.40	10.00
62 " " "	**	14.50	**	13.00
74 " " "	**	20.00	**	18.00

No. 126. Winsor & Newton's "Winton" Canvas.

The "Winton" Canvas is firm in substance, of even texture, and has a grain about midway between the single-primed and Roman varieties. It is a specially woven fabric for the purpose.

Made in Rolls of 6 Yards, One Surface Only

	Per Yard	Per Roll		Per Yard	Per Roll
27 inches.....	\$1.20	\$ 6.00	45 inches.....	\$2.25	\$11.00
30 inches.....	1.40	7.00	54 inches.....	2.75	12.50
36 inches.....	1.60	8.00	62 inches.....	3.50	15.00
42 inches.....	1.90	9.50	74 inches.....	4.00	17.00

No. 124. Winsor & Newton's "Best" Canvas

	Smooth and Roman		Twilled	
	Per yard..	Per roll..	Per yard..	Per roll..
27 inches wide, per yard..	\$1.25	\$ 6.90	\$1.50	\$ 8.75
30 " " "	1.45	7.60	1.65	9.50
36 " " "	1.60	8.70	2.00	11.00
42 " " "	2.00	10.30	2.40	13.50
45 " " "	2.35	12.60	2.75	15.50
54 " " "	3.00	16.10	*	18.50
62 " " "	**	19.50		
74 " " "	**	24.00		
86 " " "	**	30.00		

No. 127-K. Winsor & Newton's "Kensington" Canvas.

English Linen—Rolls of 6 Yards

	Per Yard	Per Roll		Per Yard	Per Roll
27 inches wide.....	\$0.80	\$ 4.00	54 inches wide.....	\$1.80	\$ 9.00
30 inches wide.....	1.00	5.00	62 inches wide.....	*	11.00
36 inches wide.....	1.10	5.50	74 inches wide.....	*	14.00
42 inches wide.....	1.50	7.00			

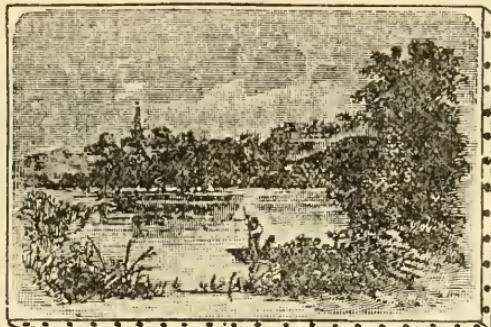
No. 127-S. Winsor & Newton's "School of Art" Canvas.

A Serviceable Cotton Canvas of British Manufacture—Rolls of 6 Yards

	Per Yard	Per Roll		Per Yard	Per Roll
27 inches.....	\$0.70	\$ 3.50	45 inches.....	\$1.30	\$ 6.50
30 inches.....	.85	4.25	54 inches.....	1.75	8.00
36 inches.....	.95	4.75	74 inches.....	*	10.00

*These widths are sold only in 6-yd. rolls, except by special arrangement.

No. 130. Prepared Canvas on Stretchers and Plain Stretchers



Inches	Smooth or Roman Canvas	Stretchers Only	Inches	Smooth or Roman Canvas	Stretchers Only	Inches	Smooth or Roman Canvas	Stretchers Only
5 x 7	\$0.35	\$0.25	12 x 16	\$0.65	\$0.30	20 x 26	\$1.10	\$0.35
6 x 8	.35	.25	12 x 18	.70	.30	20 x 28	1.20	.35
6 x 10	.40	.25	12 x 20	.75	.35	20 x 30	1.20	.35
6 x 12	.40	.25	12 x 22	.80	.35	20 x 36	1.50	.40
6 x 18	.45	.25	12 x 24	.85	.35	20 x 40	1.75	.45
7 x 9	.40	.25	12 x 30	.95	.40	20 x 50	2.25	.60
7 x 10	.40	.25	12 x 48	1.40	.50	22 x 27	1.20	.35
7 x 12	.45	.25	14 x 17	.70	.30	22 x 28	1.30	.35
7 x 14	.45	.25	14 x 18	.75	.30	22 x 30	1.30	.35
8 x 10	.45	.25	14 x 20	.75	.35	22 x 36	1.50	.40
8 x 12	.50	.30	14 x 22	.80	.35	24 x 30	1.45	.40
8 x 14	.50	.30	14 x 24	.85	.35	24 x 32	1.55	.40
8 x 16	.50	.30	14 x 28	.95	.35	24 x 36	1.65	.40
8 x 18	.55	.30	14 x 40	1.25	.45	25 x 30	1.35	.40
8 x 20	.55	.30	14 x 60	1.60	.60	26 x 32	1.50	.40
9 x 12	.50	.30	15 x 18	.75	.30	26 x 36	1.65	.40
9 x 14	.55	.30	16 x 20	.80	.35	26 x 42	1.85	.45
9 x 18	.65	.35	16 x 22	.85	.35	27 x 34	1.60	.40
9 x 20	.70	.35	16 x 24	.90	.35	28 x 40	2.00	.45
10 x 12	.55	.30	16 x 30	.95	.35	29 x 36	1.80	.40
10 x 14	.55	.30	16 x 36	1.15	.40	30 x 40	2.10	.50
10 x 15	.55	.30	16 x 60	1.75	.60	30 x 44	2.20	.50
10 x 16	.60	.30	17 x 21	.80	.35	30 x 48	2.40	.60
10 x 18	.65	.30	18 x 22	.85	.35	30 x 54	2.60	.60
10 x 20	.70	.35	18 x 24	.90	.35	34 x 44	2.60	.50
10 x 22	.75	.35	18 x 26	.95	.35	36 x 42	2.50	.50
10 x 24	.80	.35	18 x 30	1.15	.35	36 x 48	2.85	.60
10 x 30	.85	.40	18 x 36	1.35	.40	36 x 60	3.35	.65
10 x 40	1.10	.45	18 x 42	1.50	.45	40 x 50	3.50	.65
10 x 50	1.40	.50	18 x 50	1.90	.60	42 x 60	3.90	.75
12 x 14	.60	.30	18 x 60	2.10	.60	48 x 72		
12 x 15	.60	.30	20 x 24	1.10	.35	60 x 84		

Above canvases are mounted from extra quality English linen on A. H. Abbott & Co.'s Superior Patent Stretchers.

"Champion" canvas lighter and more open texture, 10 per cent less.

Sketching canvas, mounted, one-fourth less price.

Winsor & Newton's best quality imported Smooth, Roman, or Twilled canvas; also A. H. Abbott & Co.'s twilled canvas, 15 to 25 per cent advance.

Bars and cross-bar stretchers extra.

Odd sizes (irrational part of the inch), 15 cents extra.

Extra large sizes or any sizes not on above list made to order on short notice.

(Continued on page 19A)

No. 130. Prepared Canvas on Stretchers and Plain Stretchers (Continued)

Bars and cross-bar stretchers extra.

For "Dozen" rates see special list, sent on request.

Oval, round, arch top, and other shapes made to order. See cuts below.

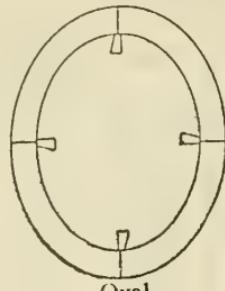
For stretchers listed on previous page we suggest the use of three-inch stock for sizes above 29 x 36 inches to prevent twisting, at a small advance.

Also, narrow stretchers, $1\frac{1}{4}$ inches wide up to 25 inches long, furnished at a discount. Liable, however, to warp.

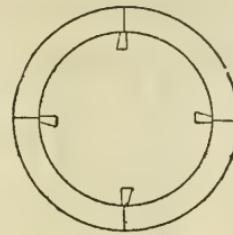
The following names are sometimes used for the respective sizes given, viz.:

"Three-quarter size".....	25 x 30 inches	"Bishop's half-length".....	44 x 56 inches
"Kitcat"	28 x 36 inches	"Whole length".....	58 x 94 inches
"Small half-length".....	34 x 44 inches	"Bishop's whole length".....	70 x 106 inches
"Half-length"	40 x 50 inches		

Oval and Round Stretchers



Oval



Round

Plain Oval Stretchers, without Canvas

Each	Each	Each			
12 x 16 inches....	\$1.20	17 x 21 inches....	\$1.35	22 x 27 inches....	\$1.65
14 x 17 inches....	1.20	18 x 22 inches....	1.40	25 x 30 inches....	1.80
16 x 20 inches....	1.25	20 x 24 inches....	1.50		

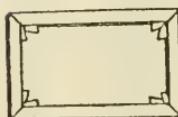
Plain Round Stretchers, without Canvas

Each	Each	Each
16 inches diameter, \$1.35	18 inches diameter, \$1.50	20 inches diameter, \$1.60

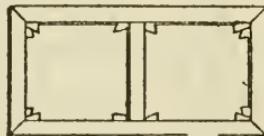
Prices on oval and round stretchers mounted with artists' prepared canvas, sent on request. Please specify what quality canvas to be mounted with.

Illustrations of Bar, Cross-Bar, Arch Top, Etc., Stretchers

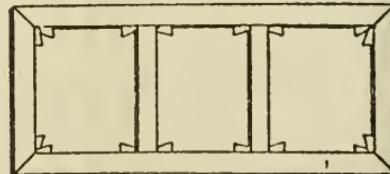
Prices given on request. Mention the quality of canvas you want mounted with and give size.



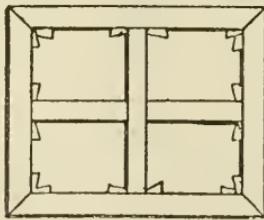
Style A



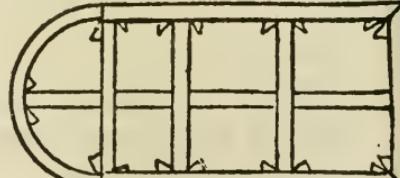
Style B—One Bar



Style C—Two Bars



Style D—Cross Bars

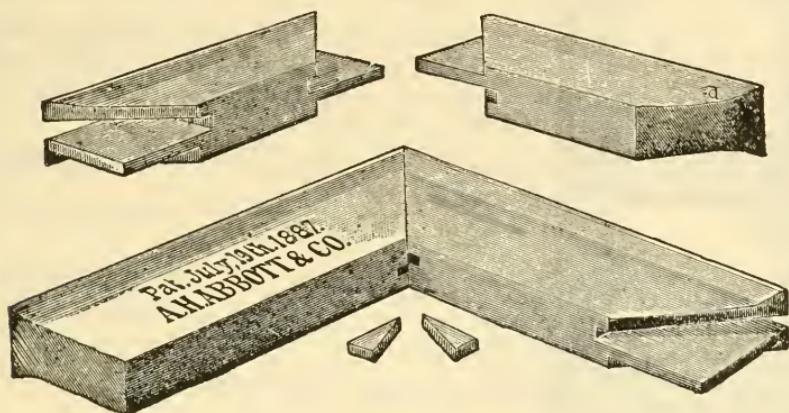


Style E—Arch Top with Cross Bars

For extra large canvases the thickness and width of the stretcher pieces are increased.

We manufacture above and many other shapes in any size.

No. 132. The A. H. A. Patent Stretcher Pieces



ADVANTAGES OF CONSTRUCTION

As the two ends of each stretcher piece are precisely the same in form, being a combination of a mortise and tenon, the direct and diagonal supports give double the resistance afforded in the ordinary stretcher.

Our stretcher pieces are made from the best kiln-dried lumber.

In placing the parts together it is only necessary to reverse the sides of the pieces (see drawing). All pieces are interchangeable, thus end pieces suitable for frames of a certain size may be used as side pieces for smaller frames.

Regular Stock— $1\frac{3}{4}$ inches wide

Prices	Per dozen, pieces.
All Lengths from 5 to 19 inches, including wedges	\$0.75
" " " 20 " 29 " "	.90
" " " 30 " 39 " "	1.20
" " " 40 " 50 " "	1.75

HALF INCH Sizes (as $6\frac{1}{2}$, $7\frac{1}{2}$, etc., etc.) at same prices as Regular Stock, $1\frac{3}{4}$ inches wide in "A. H. A." stretcher pieces only.

For large or heavy frames, extra width pieces ($2\frac{1}{4}$ inches wide) furnished in lengths from 12 to 84 inches at higher prices.

Pfleger stretcher pieces furnished if required, but unless specially mentioned will send the "A. H. A." stretcher pieces.

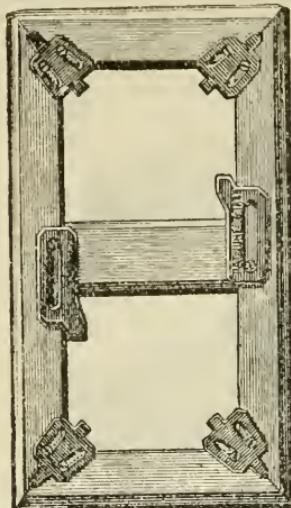
The most important lengths for a small stock are 8, 10, 12, 14, 16, 18, 20, 24, 30 and 36 inches, as different combinations of these will construct the sizes most generally in use. We make up very good assortments of the best sizes.

Narrow Stock— $1\frac{1}{4}$ inches wide

Prices	Per dozen pieces.
All lengths from 4 to 12 inches, including wedges	\$0.45
" " 13 to 18 " " "	.55
" " 19 to 24 " " "	.75
" " 25 to 30 " " "	.90

The narrow stock is particularly adapted for small size stretchers.

NOTE—When narrow strips are wanted always specify narrow stock, otherwise all orders will be filled with regular stock.



Stretcher for Artists' Canvas,
made with Shattuck Keys
(with cross bar)

No. 133

"Shattuck" Patent Stretcher Keys

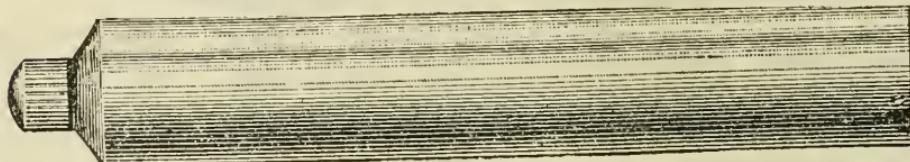
Any frame with mitered corners becomes a stretcher at once, by the addition of this simple device. The jobber having strips, miter box and saw, can readily make stretcher frames of any size.

The "keys" are put up in convenient packages with screws to match.

	Per doz.
No. 0, packed in boxes of 1 gross.....	\$0.25
No. 1, " " 1 "	.35
No. 2, " " $\frac{1}{2}$ "	.45
No. 3, " " $\frac{1}{2}$ "	.60
No. 4, " " $\frac{3}{4}$ "	.75
Cross Bar Keys, packed in boxes of 1 gross.....	.25

No. 134. Empty Collapsible Tubes

For Artists' Colors, Cosmetics, Tooth Pastes, Salves, Printing Inks, Cements, etc.



No.	Diam.	Length	Holds, fluid measure, about	Dozen		Gross
				.30.....	.30.....	
1.....	$\frac{1}{2}$ in.....	2 $\frac{1}{2}$ in.....	1 $\frac{1}{2}$ drams.....	.30.....	.30.....	\$2.00
2.....	$\frac{1}{2}$ in.....	3 $\frac{1}{2}$ in.....	2 drams.....	.35.....	.35.....	2.20
3.....	$\frac{1}{2}$ in.....	4 in.....	3 drams.....	.35.....	.35.....	2.40
4.....	$\frac{3}{4}$ in.....	4 in.....	1 ounce.....	.50.....	.50.....	3.40
5.....	1 in.....	4 $\frac{1}{2}$ in.....	1 $\frac{1}{2}$ ounces.....	.80.....	.80.....	5.50
6.....	1 in.....	6 in.....	2 ounces.....	1.00.....	1.00.....	7.35
7.....	1 $\frac{1}{2}$ in.....	6 in.....	3 $\frac{1}{2}$ ounces.....	1.50.....	1.50.....	10.00
8.....	1 $\frac{1}{2}$ in.....	6 in.....	5 ounces.....	2.00.....	2.00.....	14.00

Length of tube is measured to the shoulder only.

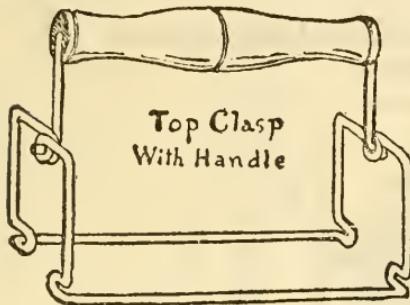
Other sizes furnished in gross and large quantities.

In closing the end of the tube after filling, the metal should be brought tightly together and lapped twice; the smaller sizes, $\frac{1}{8}$ inch for each lap; the larger $\frac{1}{4}$ inch
Pliers for closing tubes Each, \$ 2.00

No. 135. Best Seasoned Mahogany Panels

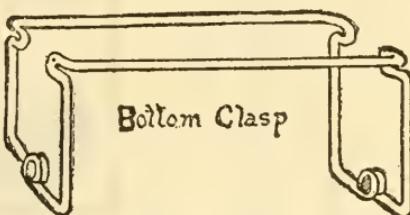
Carefully Prepared for Painting in Oil Colors

Size, 6 x 8.....	.....	Each, \$0.45
" 7 x 9.....	.....	" .65
" 8x12.....	.....	" 1.00
" 10x12.....	.....	" 1.20
" 10x14.....	.....	" 1.40
" 12x16.....	.....	" 1.80
" 12x18.....	.....	" 2.15



Top Clasp
With Handle

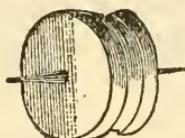
No. 136. Canvas Carrier



Bottom Clasp

Heavy wire clasps which spring into position, holding the canvases apart yet closely connected. The top clasp has a wooden handle for convenience in carrying. Made to fit 1 3/4 inch stretcher pieces. May be used with a large and small canvas by placing the bottom clasp on the side as near the bottom as convenient. Each..... \$0.10

No. 137. Canvas Pins



Wooden center, with steel pins projecting on each side, to place between canvases for carrying wet sketches.

Per dozen..... \$0.85

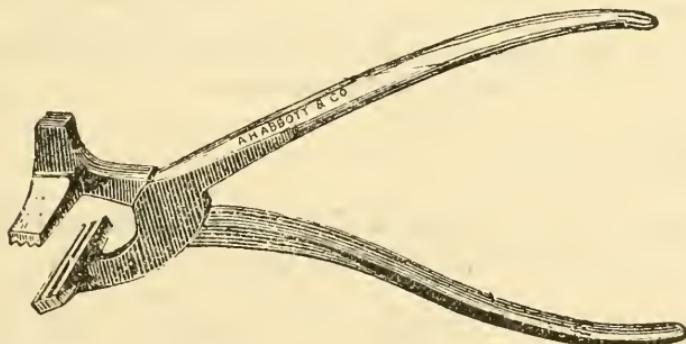
No. 138. Canvas Erasers

Curved Steel Blade, Ebony Handle



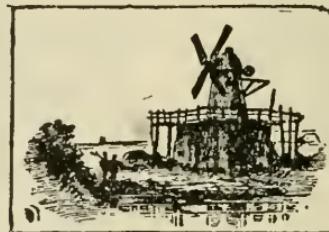
2 inch blade.....	\$0.50
2 1/2 " "	.55
3 " "	.60

No. 139. Canvas Pliers



Canvas Pliers for mounting canvases, jaws 3 inches broad..... Each, \$1.75
Pliers for closing tubes..... " 2.00

No. 140. A. H. Abbott & Co.'s Academy Boards
Rough or Smooth



	Each		Each
6 x 9 inches.....	\$0.10	12 x 18 inches.....	\$0.20
9 x 12 inches.....	.15	18 x 24 inches.....	.30
22 x 27 inches.....	Large Sizes Each, \$0.50	23 x 30 inches.....	Each, \$0.65

No. 140-2. "Extra" Academy Board

Rough or Smooth

12 x 18 inches.....	Each, \$0.15	18 x 24 inches.....	Each, \$0.25
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A. H. Abbott & Co.'s "Woodland" Canvas Sketching Boards

Prepared Artists' Canvas on heavy board, for painting and sketching. Reasonably priced and satisfactory to use.

	Each	Dozen		Each	Dozen
5 x 7 inches.....	\$0.10	\$1.00	9 x 12 inches.....	\$0.20	\$2.00
7 x 10 inches.....	.15	1.50	10 x 14 inches.....	.25	2.50
Other sizes furnished.					

No. 142. Canvas Boards

Prepared Cloth on Heavy Board, for Painting and Sketching

	Each		Each
6 x 8 inches.....	\$0.15	12 x 16 inches.....	\$0.40
7 x 10 inches.....	.20	12 x 18 inches.....	.45
9 x 12 inches.....	.30	14 x 20 inches.....	.55
10 x 14 inches.....	.33		

No. 144. A. H. Abbott & Co.'s Oil Sketching Paper

Smooth or Rough, 21 x 30 inches..... Each, \$0.20; per dozen, \$2.00

No. 146. A. H. Abbott & Co.'s Solid Oil Sketching Blocks

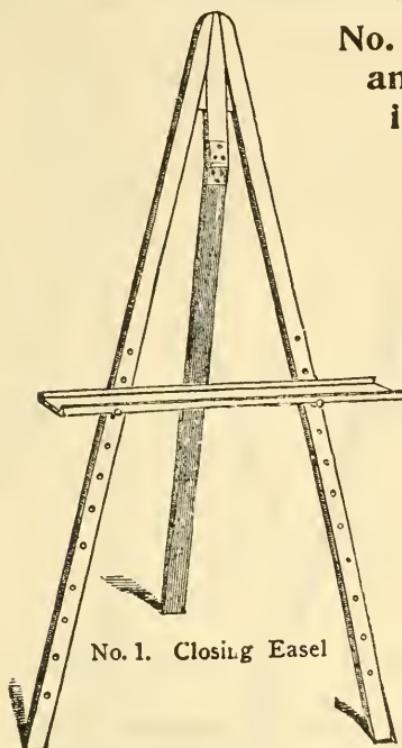
Smooth or Rough Paper

5 x 7 inches.....		Each, \$0.40
7 x 10 inches.....		" .60
10 x 14 inches.....		" 1.20

No. 147. A. H. Abbott & Co.'s Solid Canvas Blocks

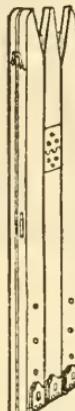
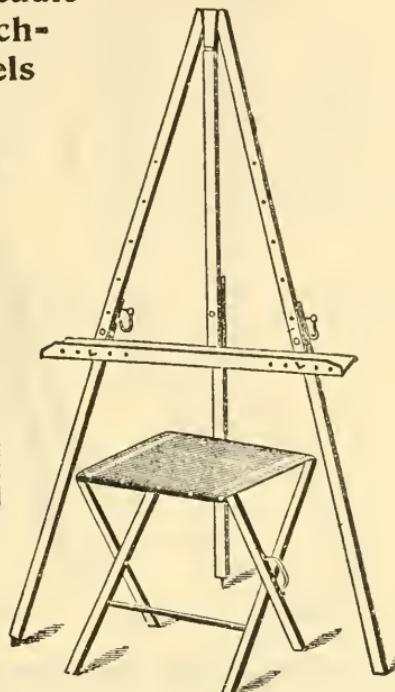
For Sketching in Oil

	Each		Each
7 x 10 inches.....	\$1.00	12 x 18 inches.....	\$2.25
8 x 12 inches.....	1.25	14 x 20 inches.....	3.25
10 x 14 inches.....	1.60		



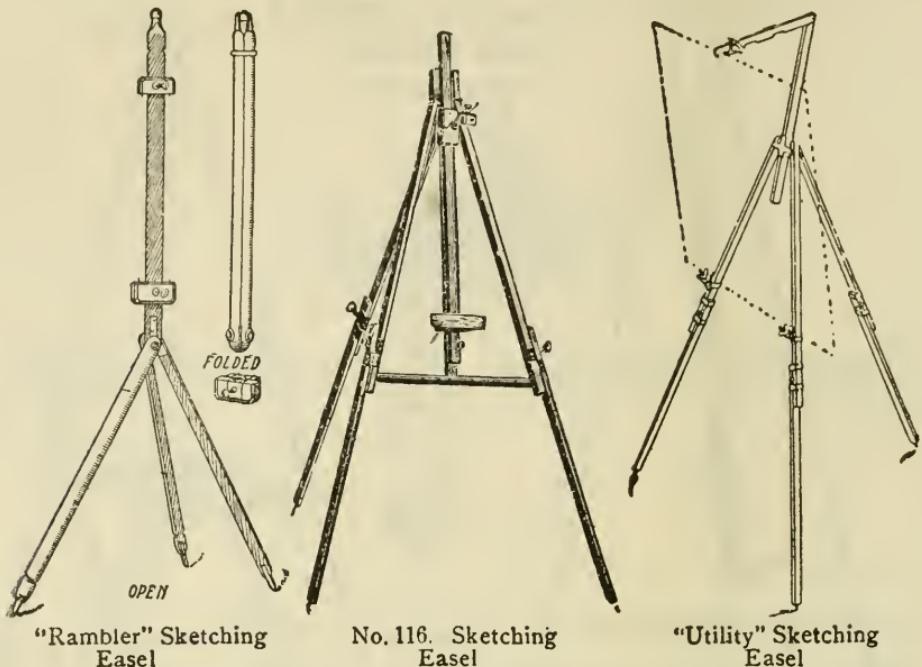
No. 1. Closing Easel

**No. 150. Studio
and Sketch-
ing Easels**

No. 2.
Folding
EaselNo. 12A. Sketching Easel and
Square Seat Sketch Stool

Studio Sketching and Work Easels

No. 1. Pine, closing, 6 feet high, with shelf and pins (see cut).....	Each, \$0.75
No. 2. Pine, folding, one joint, 6 feet high; when folded 38 x 5½ x 2½ inches (see cut)	Each, 1.25
No. 10A. Sketching easel, hardwood, fine grained, with board and pins similar to No. 12A (see cut), very light, suitable for carrying on bicycle. Length, folded, 25 inches; extended, 45 inches; weight, complete, 21 ounces....	Each, .90
No. 12A. Sketching easel, whitewood, folding, with tray and patent hinge. Very satisfactory and popular, being the best easel in the market for the price. Weight, 2 pounds 6 ounces. Folds to 33x1¾x2¾ inches (see cut)....	Each, 1.00
No. 15. Sliding sketching easel, cherry, 4 feet 4 inches high; tray adjustable to the middle bar and also to the side legs by two steel pins; the sliding legs having double brass screws (patented), known as the best and most reliable fasteners on sliding easels.....	Each, 3.00
No. 116. Improved sketching easel with inclining attachment (see cut and description, next page).....	Each, 4.50
Attachment for inclining canvas, enabling the artist to adjust it to any desired angle	Each, .50



"Rambler" Sketching Easel

No. 116. Sketching Easel

"Utility" Sketching Easel

No. 116. Sketching Easel with Attachment for Inclining Canvas

The best and most reliable sketching easel made. Cherry wood; sliding legs with double brass screws; patented; 4 ft. 6 in. high. Tray for holding canvas is adjustable and firmly secured to middle bar with brass thumbscrew. The new attachment for inclining canvas at any desired angle is superior to all others. Weight, $2\frac{3}{4}$ lbs.; length, when folded, 32 in. With attachment (see cut).....\$4.50

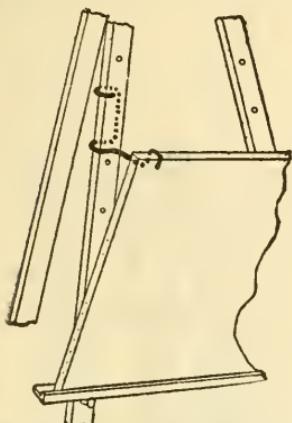
Attachment for inclining canvas, enabling the artist to adjust it to any desired angle, each..... .50

No. 152. "Utility" Sketching Easel

A simple, strong and most practical sketching easel used by many leading French and American artists. The canvas adds firmness to the easel and may be held in a straight or slanting position. Easel is made with adjustable sliding legs, which may be instantly fastened by levers at any desired height; may be extended so as to hold canvas five feet, high enough to work upon while standing. Also larger canvases almost seven feet high may be held in same. There is no better easel made for artists and others who require a reliable and satisfactory easel for practical, outdoor use. Weight, 3 lbs. 8 oz.; 37 in. long when closed.....Each, \$6.00

No. 153. "Rambler" Sketching Easel

A practical, high grade sketching easel folding into the smallest compass. It contains a mahlstick and is constructed in the best manner of brass, steel and fine grained hardwood. The hinged legs may be adjusted in a moment to the inequalities of the ground or to incline the canvas to any desired angle. Adjustable blocks hold the stretcher firmly. When folded, it is the most compact easel made and is held securely folded for packing with a strong rubber ring. Is simple, practical and easily adjusted, with no complicated parts. Height, when extended, 58 in.; folded, 28 in.; weight, 2 lbs. 4 oz.Each, \$6.50

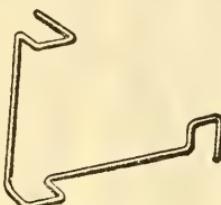


No. 176. Attachment in Use.

**No. 176. Wire Attachment for Inclining
Canvas on Easel.**

This attachment, which readily fits to any ordinary easel, is very convenient for holding the canvas perpendicularly or inclining it forward (see drawing.)

May also be fitted to Sketching and most other easels.

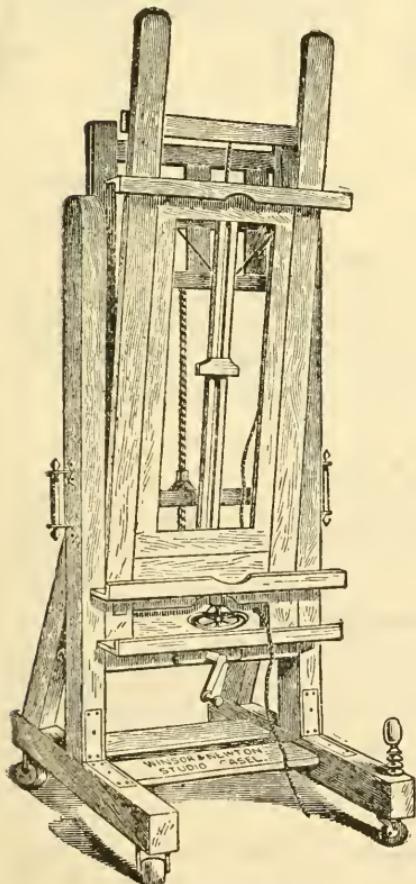


Each.....\$0.15

176 Wire Attachment

No. 151. Improved Studio Easel.

Seven Feet High Polished Dark Oak.



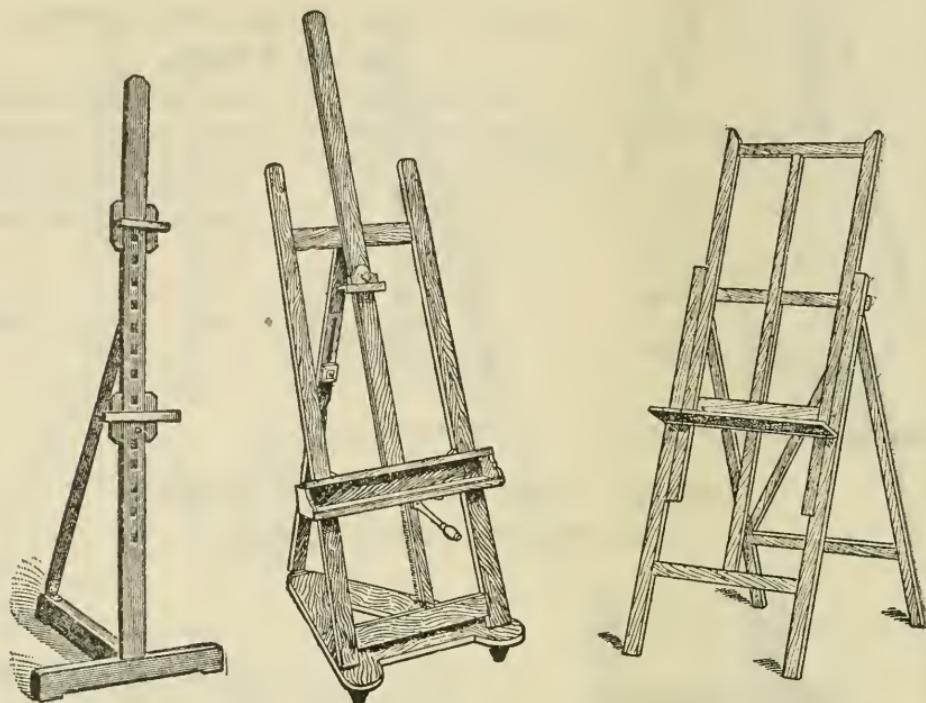
No. 151. EASEL

This Winsor & Newton Improved Studio Easel will carry canvasses of any size up to about nine feet. The arrangement for projecting a canvas in a forward position is simple and effective; the Easel has a screw winding-up movement that is managed with the utmost facility, and which raises with ease a framed picture or Canvas of considerable weight.

This is the most substantial and useful easel obtainable and should last a lifetime.

7 feet high, will carry a canvas $9\frac{1}{2}$ feet high.

Polished Dark Oak. Each.....\$97.50



No. 154.
"Venetian" Studio
Easel.

No. 155-1,
No. 155-2.
"Ajax" Studio Easel.

No. 9.
"Academy"
Easel.

No. 154. "Venetian" Studio Easel

Consisting of a flat upright piece on a substantial T-shaped base, with adjustable brace for inclining top backward and forward. Has movable shelf for holding picture at desired height, and sliding piece to catch top of stretcher. May be folded flat for storing or shipping. Light and substantial substitute for a studio easel.

White pine, 6 feet 6 inches high..... Each, \$3.50
Same, stained black, for parlor..... " 4.50

No. 9. "Academy" Easel

White wood, with two legs at back for support, making more rigid, with sliding frame and tray, solid brass rack. Height, 4 feet; extended, 6 feet 5 inches (see cut).
Each

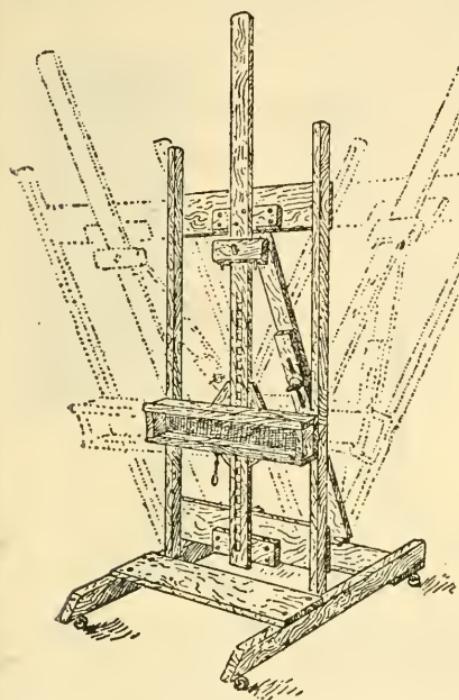
\$7.50

No. 155-1. "Ajax" Studio Easel

A hardwood easel with substantial triangular base; is adjustable so that the canvas may be held upright or inclined backward or forward. The canvas is easily raised or lowered by a satisfactory "self-winding" device. Varnished finish, making a neat, durable and satisfactory studio easel at low price. Height, not extended, 7 feet; extended, 10 feet 4 inches. Holds canvas 64 inches high. Each.....\$20.00

No. 155-2. "Ajax" Jr.

Hardwood easel similar to No. 155-1, but smaller. Height of center bar from tray, 50 inches. Each.....\$15.00



No. 2. Studio Easel

Note.—Dotted lines above show easel inclined forward and backward.

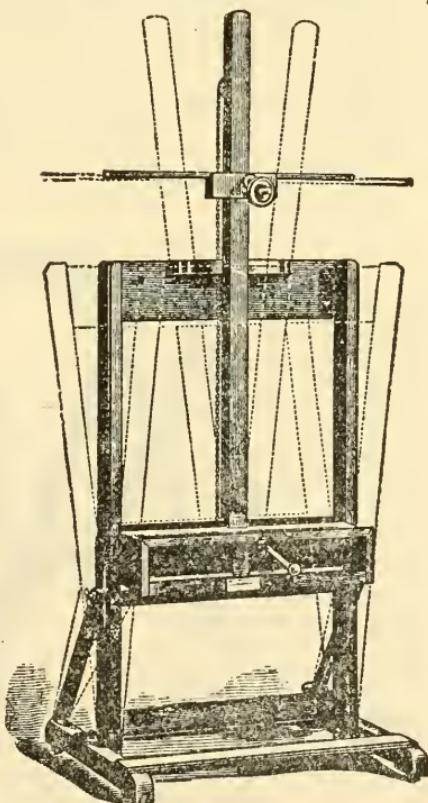
No. 156. Columbia "Screw-Winding" Studio Easel

A strong, substantial easel. The picture is raised and lowered by turning a handle. Works very easy, even with heavy picture. The top is adjustable, moving backward and forward. Made of ash wood, on casters. This easel is liked very well, being substantial, readily adjusted, and does not appear clumsy. Height, not extended, 6 ft. 10 in.; extended, 10 ft. Holds canvas 61 in. high.

Each.....\$40.00

No. 2. Studio Easel Six feet five inches high Stained Wood

Mounted on four casters, with the shelf for picture sliding up and down and held by metal spring catch and wooden ratchet to hold same at desired height; has sliding block to fasten the canvas at top. The easel is adjustable so that the top may be very easily moved backward or forward from a perpendicular position, and may be readily fastened rigid at any desired slant; has a firm, strong foundation. It may also be folded perfectly flat and adjustable shelf taken off—measuring, for packing or storing, about 5 in. x 25 in. x 8 ft. This easel, we believe, to be the most practical in the market for the price, combining a great number of good points with low cost. 6 ft. 6 in. high, 25 in. wide. Each.....\$7.50



No. 156. "Screw-Winding" Studio Easel

No. 157. Sketching Umbrellas



Sketching
Umbrella
with
Tilting
Top

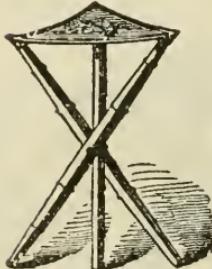
	Each
"Students" No. 1. Buff cotton, 31-inch steel frame, without staff.....	\$2.50
"Students" No. 2. Same, with iron-pointed staff.....	3.00
"Students" No. 3. White covering, 31-inch steel frame, without staff.....	3.75
"Tourists" No. 1. Buff linen, steel frame tilting top, with staff.....	6.00
"Tourist" No. 2. White covering, steel frame, tilting top, with staff.....	6.00
French grey linen, tilting top screw, jointed staff.....	9.00
A variety of umbrellas of ordinary to extra fine constantly in stock. Prices on application.	

No. 158. Umbrella or Sketching Staff



	Each
Staff for holding sketching or common umbrella without joint, 4 feet.....	\$0.90
Same with slip joint.....	1.25
Same with slip joint and iron adjustable head to hold umbrella in any position..	1.25
Staff for holding sketching or common umbrella, extra fine brass mountings, adjustable head to hold umbrella in any position, 4 feet screw joint.....	3.50

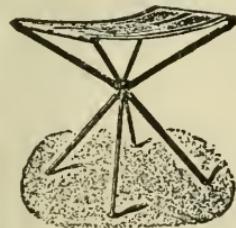
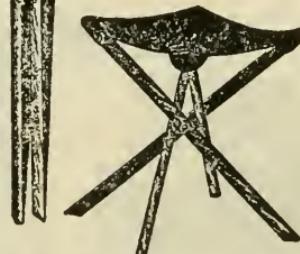
Sketching Stools



No. 161
Half Cane Stool



Closed Open
No. 163
"New Tourist" Folding Stool



No. 168A
"New Hercules"
Folding Stool

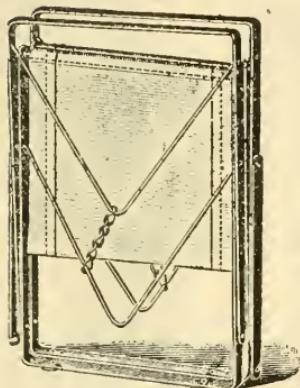
	Each
No. 161. Half Cane Stool.....	\$0.75
No. 162. Half Cane Stool Patent Screw, extra quality.....	1.00
No. 163. "New Tourist" Stool.....	.35



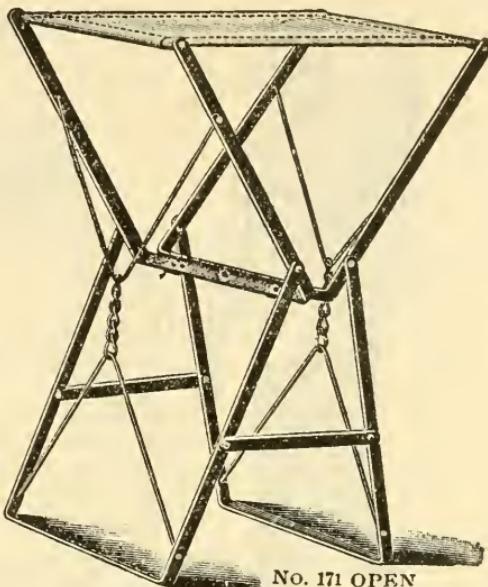
168A. Wrapped in the canvas seat with leather strap and handle. For same open see cut above.

No. 168A. "New Hercules" Folding Stool. Imported, metal stool with cloth seat, very compact, light, and neat, and well liked..... 1.75

Sketching Stools—Continued



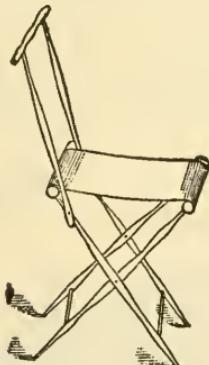
NO. 171 FOLDED



NO. 171 OPEN

No. 171—"Argonaut" Steel Sketching Stool.

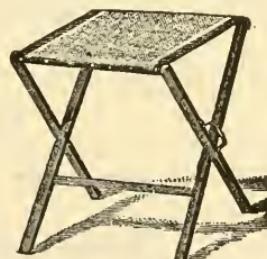
The Latest and Best. It is a most practical and very popular stool, thousands have been sold. It is rigid and firm. Frame of japanned wrought steel with canvas seat. Stool when open is 17 inches high with seat $14\frac{1}{2} \times 7$ inches. When folded stool measures $11\frac{1}{2}$ inches long, $8\frac{1}{2}$ inches wide, and $1\frac{1}{2}$ inches thick, and weighs only thirty-eight ounces. Recommended by the maker to safely sustain over 250 pounds..... Each, \$0.75



No. 167. Camp Chair with Back



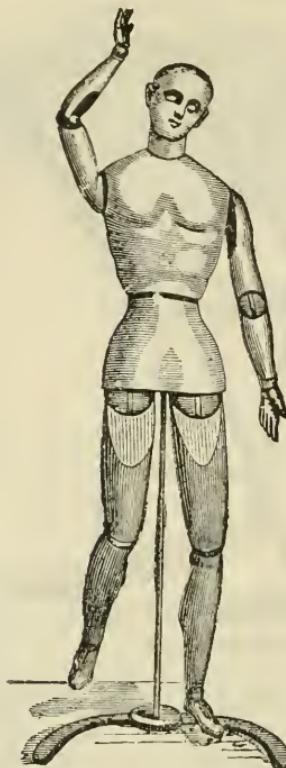
No. 166. Camp Chair without Back



No. 164. Square Seat Stool with Handle

		Each
No. 161.	Half Cane Form (see cut on previous page).....	\$0.75
No. 162.	Half Cane Form, Patent Screw, Extra Quality.....	1.00
No. 163.	New Tourist Cane ($\frac{1}{2}$), 4 legs (see cut on previous page).....	.35
No. 164.	Square Seat, with Handle (see cut).....	1.00
No. 166.	Camp Chair, closing, without Back (see cut).....	.35
No. 167.	Camp Chair, closing, with Back (see cut).....	.65

No. 175. Artists' Manikins and Lay Figures



WHITEWOOD MANIKIN,
WITH STAND.

Manikins Whitewood	
Height	Each
6 inches.....	\$1.75
9 inches.....	2.00
12 inches.....	2.25
15 inches.....	2.50
18 inches.....	3.50
21 inches.....	4.50
24 inches.....	5.75
30 inches.....	9.25
36 inches.....	15.00
42 inches with movable fingers	30.00
Larger sizes imported to order.	



LAY FIGURE.
FEMALE.

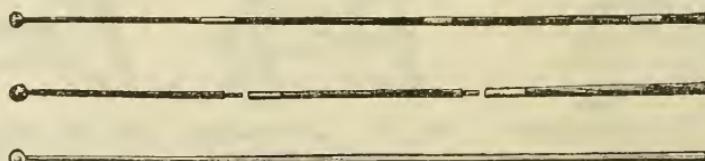
Lay Figures

Female Lay Figures, natural size, covered with tricot.....From about \$100.00 and up

Male Lay Figures, natural size, covered with tricot.....From about 115.00 and up

Lay Figures of Children, four to six years, natural size....From about 60.00 and up

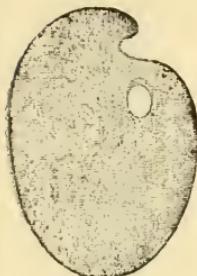
No. 177. Rests, or Mahlsticks



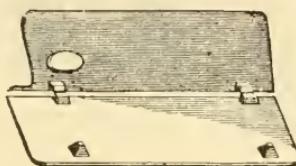
Whitewood, 30 to 40 inches long.....	Each, \$0.20
Polished Rosewood, imitation.....	" .35
Plain Mahogany, 2 joints.....	" .60
Polished Rosewood, imitation, 2 joints.....	" .75
" " " 3 joints.....	" 1.00

Wooden Palettes

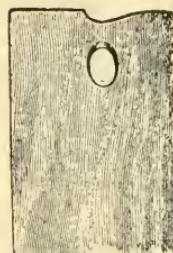
Made of well-seasoned and finely finished Mahogany



Oval.



Folding.



Oblong

No. 181. Oval Palettes

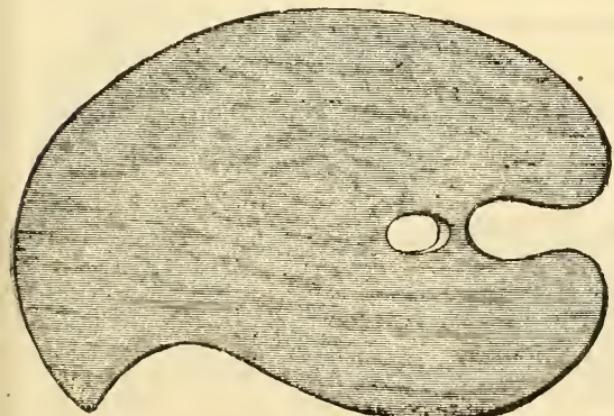
	Oiled.	Polished
Size, 9 inches long.....	Each, \$0.15	Each, \$0.35
" 10 "	" .18	" .40
" 11 "	" .20	" .45
" 12 "	" .22	" .50
" 13 "	" .25	" .55
" 14 "	" .30	" .60
" 15 "	" .40	" .75
" 16 "	" .45	" .90
" 17 "	" .60	"
" 18 "	" .80	" 1.40

No. 182. Square or Oblong Palettes

	Oiled.	Polished.	To fit Japanned Tin Boxes
Size, $5\frac{1}{2} \times 10\frac{3}{4}$, Each, \$0.20	Each, \$	No. 00	
" $5\frac{1}{2} \times 12$,	.25	.65	" OA
" 8×11 ,	.25	.55	" O $\frac{1}{2}$
" $8\frac{3}{4} \times 13$,	.25	.65	" 1-1 $\frac{1}{2}$ -1 $\frac{1}{4}$ and 4
" $9\frac{1}{4} \times 13\frac{1}{4}$.	.30	.70	" 2-2 $\frac{1}{2}$ -2 $\frac{3}{4}$ -3 and 5

No. 183. Folding Palettes

	Oiled.
Size, $8\frac{3}{4} \times 13$	Each, \$0.55
" $9\frac{1}{2} \times 13\frac{1}{2}$	" .60
" 10×12	" .65



No. 184. "Studio" Palettes

The "STUDIO" Palette, balanced, back cross veneered at thumb-hole, shellac finish, 16 x 24 inches, each.. \$2.00
13 x 20 inches, each.. 1.35

ARM Palette, oval, shellac finish, 17 x 27.
Each \$3.00

Artists' Fine Palette Knives



No. 190. Straight Tapering Point

Steel, Ebony Handle (for China Painting), 2½ inch blade..	Each, \$0.25
" " "	3 " " .." .25
" " "	3½ " " .." .25
" " "	4 " " .." .30
" " "	4½ " " .." .35
" " "	5 " " .." .40
" " "	6 " " .." .45



No. 191. Trowel Shape

Steel, Ebony Handle, 3 inch blade.....	Each, \$0.45
" " " 3½ " .." .." .." .45	
" " " 4 " .." .." .." .50	
" " " 4½ " .." .." .." .55	
" " " 5 " .." .." .." .60	



No. 192. German Shape. Clipped End or Slanting Point

Steel, Wood Handle, 3 inch blade.....	Each, \$0.45
" " " 3½ " .." .." .." .50	
" " " 4 " .." .." .." .55	



No. 193. Entire Horn and Steel

Petite Knives, for Gold.....	Each, \$0.10
Entire Horn Knives, 4 inches long.....	" .12
Entire Horn Knives, 5 inches long.....	" .15
Entire Horn Knives, 6½ inches long.....	" .20
Entire Horn Knives, 7½ inches long.....	" .25
Entire Steel Knives, 6 inches long.....	" .35
Horn Knives with Bone Handles.....	" .55



No. 194. Pocket Palette Knives

Steel Palette Knives, Pearl Handle.....	Each, \$1.50
Steel Palette Knives, Ivory Handle.....	" 1.00



No. 4. Steel, Long, Slender, Tapered Points, 4, 4½ and 5 inches long..... " .70

No. 195.
French Painting Knives
Very Flexible

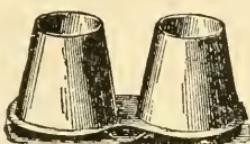
No. 2. Steel, Short, Broad
Trowel, 2, 2½ and 3 inches
long..... Each, \$0.90

No. 3. Steel, Angular Points,
3, 3½, 4, 4½ and 5 inches
long..... Each, \$0.70

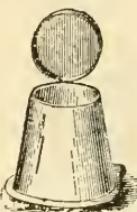
Japanned Tin Palette Cups



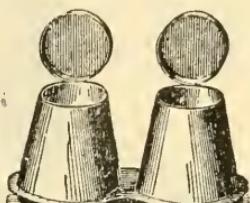
Single.



Double.



Single, Hinged Cover.



Double, Hinged Cover.

No. 200.	Single, without cover.....	Each \$0.08
No. 201.	Double, without cover.....	" .10
No. 202.	Single, with tin hinged cover.....	" .10
No. 203.	Double, with tin hinged cover.....	" .20
No. 204.	Single, with brass screw cover.....	" .15
No. 205.	Double, with brass screw cover.....	" .30
No. 206.	Improved, nickel plated.....	" .20

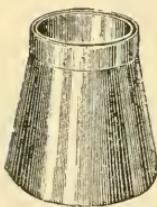


Improved

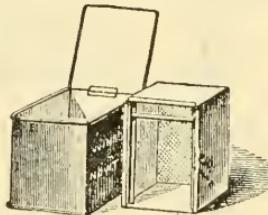
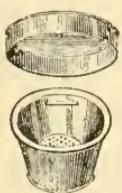
Plain Tin Palette Cups—Extra Large

No. 199-A.	Single, without cover, round with straight sides, $1\frac{3}{4}$ x 2 in. high.....	\$0.18
No. 199-B.	Single, without cover, round with straight sides, 2 x $2\frac{3}{8}$ in. high.....	.20

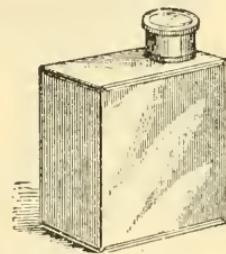
Brush Cleaners and Tin Oil Bottles



Round Brush Cleaner

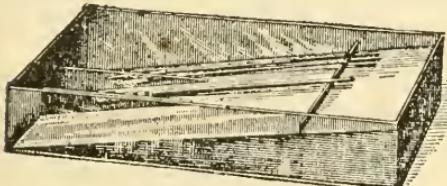


Square Brush Cleaner



Tin Oil Bottle, 2 oz.

Nos.			
207.	Japanned Tin Brush Cleaners, round, small, with sieve and lid	\$0.40	
208.	" " " medium, "	" .60	
209.	" " " large, "	" .70	
210.	" " " square, with sieve and lid.....	.80	
211.	Tin Oil Bottles, 2 oz. size, with screw metal top.....	.25	
211½.	" " " 4 " "	" .35	



No. 213—Brush Cases, Oval

With Slide and Elastic Band for Holding Brushes Secure

Small, for water color brushes, 10 in. long..... Each \$0.50

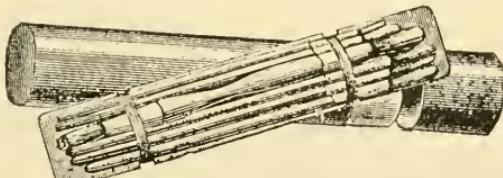
Large, for oil color brushes, 12½ in. long..... Each \$0.65

No. 212—Brush Trays

Japanned Tin, with Cover

13½ inches long by 6 inches wide,
and 2¾ inches deep.

Each..... \$0.75





No. 215.

A. H. Abbott & Co.'s
Artists' Oils,
Varnishes,
Mediums,
Etc.

Oils, Etc.

Linseed oil, purified, 1	ounce bottles....	Each \$0 10	2½ oz bot... Each, \$0.15
Poppy Oil,	1 "	" .12	2½ " " .20
Nut Oil,	1 "	" .12	2½ " " .20
Pale Drying Oil,	1 "	" .12	2½ " " .20
Strong Drying Oil,	1 "	" .12	2½ " " .20
Spirits of Turpentine, rectified, 1	ounce bottles .10		2½ " " 15

Oils in Bulk

Pint bottles Pale Drying Oil....\$0.60	Pint bottles Linseed Oil....\$0.50
Pint bottles Nut or Poppy Oil.....	\$0.60

Also by quart or gallon if desired.

No. 216. Varnishes, Siccatif, Mediums, Etc.

*Genuine Mastic Varnish, 1 ounce bottles, each, \$0.30	2½ ounce bottles, each, \$0.50
*Picture " 1 " " .20	2½ " " .35
Picture Copal " 1 " " .15	2½ " " .25
White Damar " 1 " " .15	2½ " " .25
French Retouching " 1 " " .12	2½ " " .20
Liquid for Gold Paint 1 " " .10	2½ " " .15
White Shellac, 1 ounce bottles....." .15	2½ " " .25
Finishing Siccatif, 1 ounce bottles....." .15	2½ " " .25
Japan Gold Size, a quick dryer, 1 oz. bot. " .12	2½ " " .20

Fixatives

"Arto" Fixative, 1-ounce bottles, each.....\$0.13	2½-ounce bottles, each...\$0.20
"Arto" Fixative, pint bottles each..... .70	Quart bottles, each..... 1.25
"School" Fixative, pint bottles, each..... .50	Quart bottles, each..... .80

*Note regarding the use of Picture and Genuine Mastic Varnishes: Picture Mastic Varnish is for varnishing while Genuine Mastic Varnish, being thicker, is for making Megilp. Both are made from the genuine Mastic Gum.

No. 217. Winsor & Newton's Artists' Oils and Varnishes

2-ounce Bottles

	Each	Each
Poppy Oil.....	\$0.25	*Genuine Mastic Varnish.....
Pale Drying Oil.....	.25	*Picture Mastic Varnish.....
Strong Drying Oil.....	.25	Picture Copal Varnish.....
Purified Linseed Oil.....	.20	Amber Varnish.....
Nut Oil.....	.25	Spirits of Turpentine.....

*Note regarding the use of Picture and Genuine Mastic Varnishes: Picture Mastic Varnish is for varnishing while Genuine Mastic Varnish, being thicker, is for making Megilp. Both are made from the genuine Mastic Gum.



No. 218. French Varnishes, Siccatis, Etc.

	Each
Suehnee's Retouching Varnish, No. 2, for water color painting.....	\$0.25
" " " No. 3, for oil painting .....	.25
LeFranc's Essence de Petrole.....	.40
" Huile Essentielle de Petrole .....	.40
Vibert's Vernis a l'eindre (Varnish medium for mixing with oil paints).....	.60
Vibert's Vernis a Retoucher (Refouching Varnish).....	.60
Vibert's Vernis a Tableaux (Picture Varnish).....	.60
Vibert's Vernis Essence de Petrole.....	.30
Siccatif de Courtray, 1-ounce square bottles.....	.30
" " Harlem, 2-ounce round bottles.....	.60
Roberson's Medium, in tubes, 1x3 inches .....	.50
Rouget's Fixatif, large bottles.....	.65
" " special for pastel	1.20

No. 219. Liquids for Convex Glass Painting or Chromo-Photography

Adhesive Preparation, for mounting photographs on glass, 2½ ounce bottles.....	Each, \$0.25
1 ounce bottles.....	" .15
Transparency Liquid, for making photographs transparent, 2½ ounce bottles.....	" .25
1 ounce bottles.....	" .15

No. 220. Oleo Excelsior Medium and Opaque Mixer

Oleo Excelsior Medium for painting in oil colors on satin, glass, paper, etc..	Each, \$0.25
Opaque Mixer, for painting in oil colors on silk, satin, etc... Each, \$0.25	Per doz., \$3.00

Winsor & Newton's Mediums



Bell's Medium

For Cleaning and Restoring Oil Paintings

This medium, which is absolutely free from lead, was first introduced about 1875 and has been used and recommended by many of the most eminent Artists in the world. It is considered by experts to be the safest and most reliable preparation for renewing and enriching the surface of Oil Paintings.

Put on with a clean piece of silk.

2-ounce bottles, each.....	\$0.40
6-ounce bottles, each.....	.65

“Papoma” (Regd.) Medium for Oil Painting

This Medium “Papoma” is now used by many painters, and the makers have testimonials in its favor from artists of prominence.

The ingredients of “Papoma” are harmless. There is no lead in it, or anything which can injure the most delicate pigment.

It is pleasant in working and may be used as freely in Oil Painting as water in Water-Color Painting. It mixes well with all Oil Colors.

It always flows easily, and yet retains its place perfectly; with it the finest line may be drawn, remaining clear and sharp.

In most of the processes of Oil Painting for which Turpentine is generally used, “Papoma” may be substituted.

It dries with moderate rapidity; if it is desired to accelerate drying, Mastic Varnish should be added; to retard drying, Poppy Oil may be added.

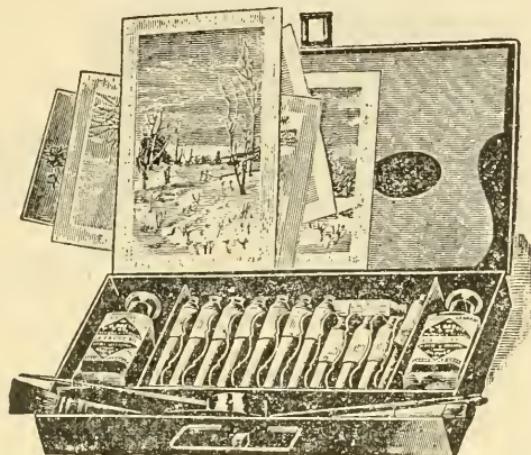
For oiling out work painted with “Papoma” Bell’s Medium should be used.

2-ounce bottles, each.....	\$0.40
6-ounce bottles, each.....	.65

“Mussini” Mediums and Varnishes

	Each
Mussini Medium, No. 2 (II), slow drying, small bottle.....	\$0.25
Mussini Medium, No. 2 (II), slow drying, extra large bottle.....	.65
Mussini Medium, No. 3 (III), quick drying, small bottle.....	.25
Mussini Medium, No. 3 (III), quick drying, extra large bottle.....	.65
Mussini Medium, No. 1 (I), for “Flat” Mussini Colors, small bottle.....	.25
Mussini Medium, No. 1 (I), for “Flat” Mussini Colors, extra large bottle.....	.55
Mussini Varnish, small bottle.....	.45
Amber Varnish, small bottle.....	.45

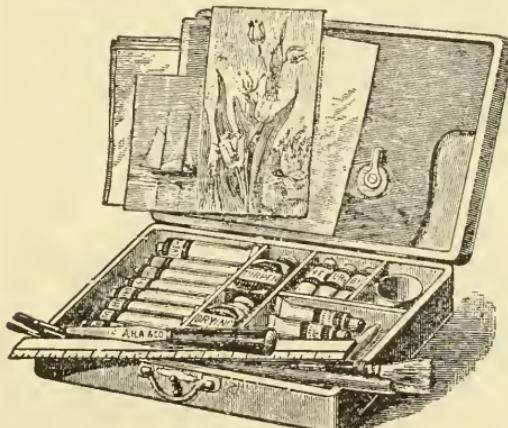
No. 223. The "Young Artist" Box of Oil Colors and Materials



JAPANNED TIN BOX, size 11 inches long, 6 inches wide, $1\frac{1}{4}$ inches deep. Contains 13 artists' oil colors, mahogany palette, artists' palette knife, palette cup, 3 sable and bristle artists' brushes, badger blender, bottle pale drying oil, bottle turpentine, academy board, impression paper and studies.

Each.....\$2.50

No. 224. The "Amateur" Box of Oil Colors and Materials



POLISHED WOOD BOX, size $10\frac{3}{4}$ inches long, 7 inches wide, 2 inches deep. Contains 13 artists' oil colors, mahogany palette, artists' palette knife, palette cup, 3 sable and bristle artists' brushes, badger blender, bottle pale drying oil, bottle spirits of turpentine, academy board, oil sketching paper, tracing paper, impression paper, black and white crayons, brass crayon holder, paper stump, black drawing pencil, divided measure rule and 4 studies.

Each.....\$2.00

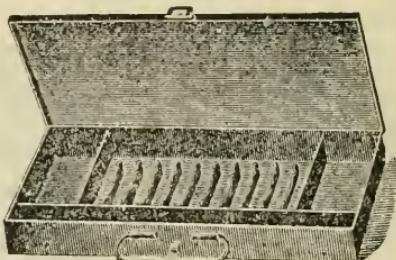
No. 225. The "Little Painter" Box for Beginners

POLISHED WOOD BOX, size 9 inches long, $5\frac{1}{2}$ inches wide, $1\frac{1}{4}$ inches deep. Contains ten oil color tubes, mahogany palette, artists' palette knife, palette cup, 2 artists' brushes, badger blender, and bottle pale drying oil.

Each.....\$1.60

Japanned Tin Boxes, Empty and Fitted

No. 00. "Sketch" Japanned Tin Box, for Oil Colors and Materials



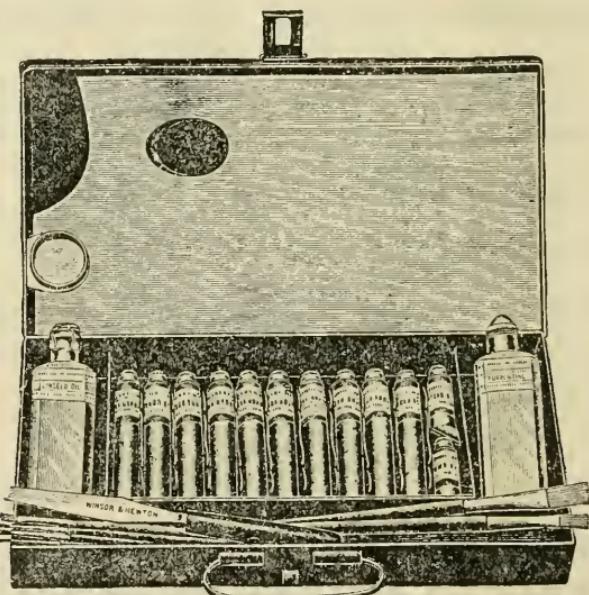
No. 00. "Sketch" Box

No. 00. SKETCH Box; empty; 11 x 6 inches and 1½ inches deep.....Each, \$0.90

No. 00. FITTED with material, Assortment A—Containing 12 tubes of Winsor & Newton's prepared oil colors; 3 super bristle and 3 Russia sable artists' brushes; badger blender No. 1; 1 bottle each pale drying oil and spirits of turpentine; steel palette knife; mahogany palette; palette cup; porte crayon and charcoal.
Each.....\$3.40

No. 00. FITTED with material, Assortment B—Containing 12 tubes of A. H. Abbott & Co.'s oil colors, or other American colors; balance same as Assortment A.
Each.....\$3.15

No. 227. Winsor & Newton's "Ideal" Oil Color Box

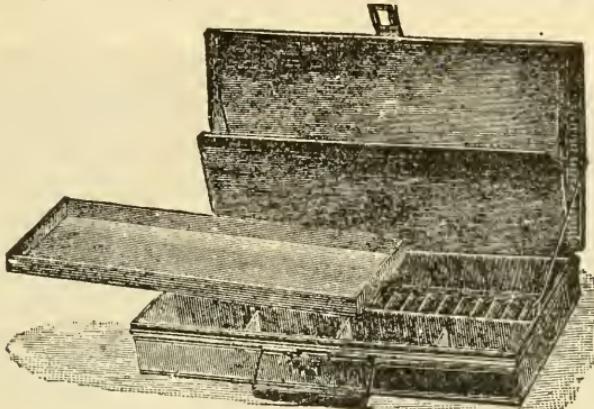


Containing 1 oil tube each, burnt sienna, chrome yellow, emerald green, flake white gold ochre, crimson lake, ivory black, light red, Prussian blue, purple lake, raw umber, and Vandyke brown; 3 London-made red sables; 6 London-made bristle brushes; 1 mahogany palette; 1 palette knife, 3½ inches; 1 palette cup; 1 bottle linseed oil; 1 bottle English distilled turpentine, packed in a japanned tin box. 11x6x1½ inches.

Each.....\$2.75

For No. 0½. "Student's" Japanned Tin Box, for Oil Colors and Materials, each \$1.50, see page 40

No. OA. Improved Japanned Tin Box for Oil Colors and Materials



No. OA. "Improved" Box

No. OA. IMPROVED; empty; $12\frac{3}{4} \times 6\frac{1}{2}$ inches and $2\frac{1}{2}$ inches deep, with brush tray, patent tube partitions and has a lid folding over the brush tray.

Each \$1.50

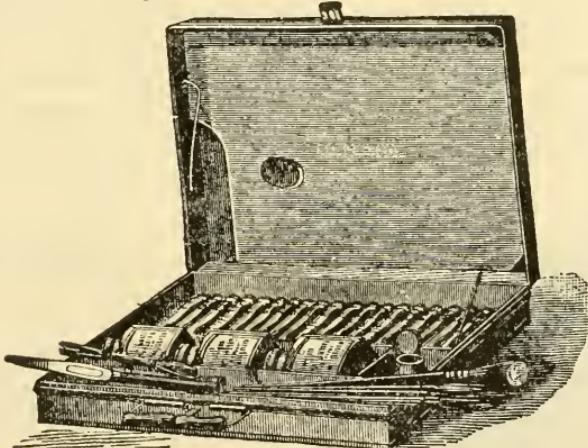
No. OA. FITTED with material, Assortment A. Containing 14 Winsor & Newton's colors; 8 Russia sable brushes; 3 flat bristle brushes; No. 1 badger blender; palette knife; 5-inch brass crayon holder; 1 bottle each poppy oil, pale drying oil and spirits of turpentine; charcoal; chalk; tin palette cup and 12-inch mahogany palette.

Each \$4.50

No. OA. FITTED with material, Assortment B. Containing 14 A. H. Abbott & Co.'s or other American colors; balance same as Assortment A.

Each \$4.25

No. 1—"School" Japanned Tin Box for Oil Colors and Materials



No. 1. "School" Box

No. 1. SCHOOL BOX; empty; 13×9 inches and $3\frac{1}{4}$ inches deep.

Each \$1.50

No. 1. FITTED with material, Assortment A. Containing 19 Winsor & Newton tubes and 1 double tube; 1 bottle each pale drying oil and spirits of turpentine; 3 round red sable brushes; 5 flat bristle brushes; badger blender; $3\frac{1}{2}$ -inch palette knife; 5-inch crayon holder; charcoal; chalk; palette cup; mahogany palette.

Each \$ 5.75

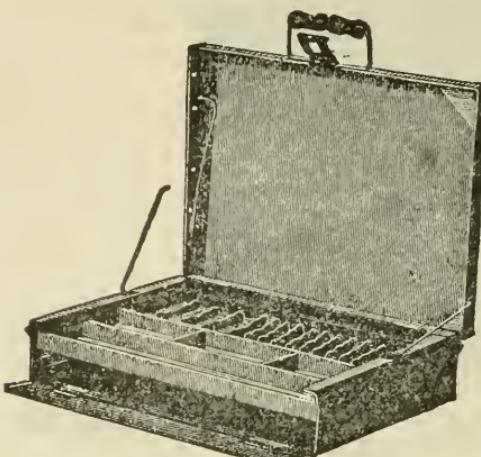
No. 1. FITTED with material, Assortment B. Containing 19 single and 1 double tube of A. H. Abbott & Co.'s or other American colors; balance same as Assortment A.

Each \$ 5.25

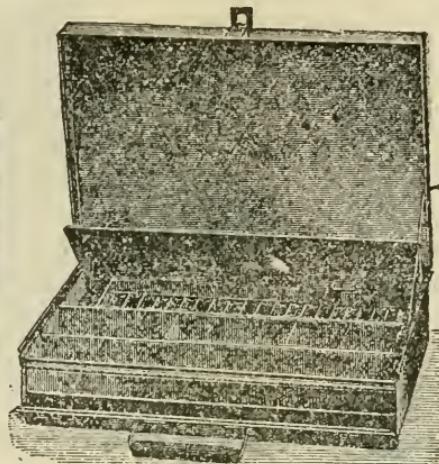
Assortments A contain Winsor & Newton's English colors.

Assortments B contain A. H. Abbott & Co.'s or American colors.

Japanned Tin Boxes for Oil Colors and Materials



No. 2. "Academy" Box



No. 2½. "Double Portable" Box

No. 2. "Academy" Japanned Tin Box, for Oil Colors and Materials

No. 2. "Academy" Box; empty; $13\frac{1}{2}$ x $9\frac{3}{4}$ inches and $3\frac{1}{4}$ inches deep; double bottom. Each.....\$1.90

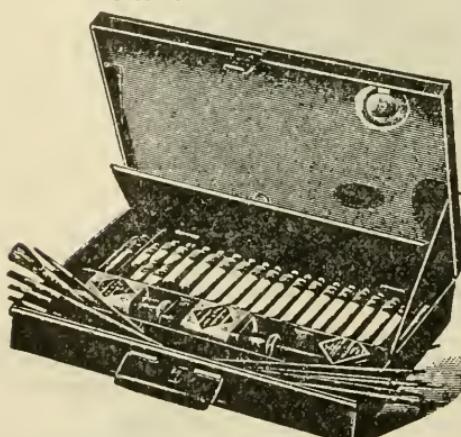
No. 2. FITTED with material, Assortment A—Contains 24 tubes of Winsor & Newton's prepared oil colors; 6 English bristle and 3 red sable artists' brushes; badger blender No. 6; 1 bottle each pale drying and poppy oils and spirits of turpentine; steel palette knife; double palette cup, with cover; mahogany palette; porte crayon and charcoal. Each.....\$7.00

No. 2. FITTED, with material, Assortment B—Contains 24 tubes of A. H. Abbott & Co.'s or other American colors; balance same as Assortment A. Each....\$6.60

No. 2½. "Double Portable" Japanned Tin Box for Oil Colors and Materials

No. 2½. "Double Portable" Box; empty; $13\frac{1}{2}$ x $9\frac{3}{4}$ inches and $3\frac{1}{4}$ inches deep; similar to No. 2, but with lids over tubes. Each.....\$2.00

No. 2½. FITTED with material, same assortment as No. 2 box.
Assortment A.....\$7.25
Assortment B.....6.75



No. 1½. "Portable" Box

No. 1½. "Portable" Japanned Tin Box for Oil Colors and Materials

No. 1½. "Portable" Box; empty; $13 \times 9\frac{1}{2}$ inches and $3\frac{1}{4}$ inches deep. Each, \$1.65

No. 1½. FITTED with material, Assortment A—Containing 20 tubes of Winsor & Newton's oil colors, 1 bottle each pale drying oil, spirits of turpentine and poppy oil, 4 round red sable brushes, 6 super flat bristle brushes, 2 Bright's bristle artists' brushes, badger blender No. 4, $3\frac{1}{2}$ -inch palette knife, 5-inch crayon holder, charcoal, chalk, palette cup, mahogany palette.....\$5.90

No. 1½. FITTED with material, Assortment B—Containing 20 tubes of A. H. Abbott & Co.'s or other American colors; balance same as Assortment A. Each\$5.40

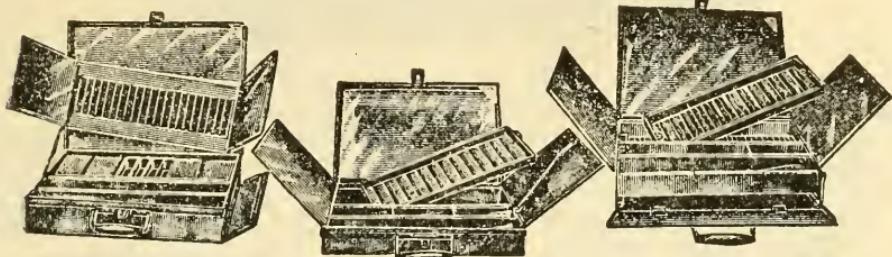
Japanned Tin Boxes for Oil Colors and Materials

No. 0½. "Student's" Japanned Tin Box, for Oil Colors and Materials

No. 0½. "STUDENT'S" Box; Empty; $11\frac{1}{2} \times 8\frac{1}{2}$ inches and 2 inches deep.. Each, \$1.50
Same as No. 1 School Box, but smaller, see page 38.

No. 0½. FITTED with material, Assortment A—Containing 16 single and 1 double tube of Winsor & Newton's prepared oil colors; 2 super bristle, 1 Bright's bristle, 2 Russia Sable and 2 red sable artists' brushes; badger blender No. 1, 1 bottle each linseed oil and spirits of turpentine; steel palette knife; japanned tin palette cup with cover; mahogany palette; porte crayon and charcoal. Each.....\$4.75

No. 0½. FITTED with material Assortment B—Containing 16 single and 1 double tube of A. H. Abbott & Co.'s or other American colors; balance same as Assortment A. Each.....\$4.25



No. 3

No. 1 3/4

No. 2 3/4

No. 1 3/4 New "Tourist" Japanned Tin Box for Oil Colors and Materials

No. 1 3/4 New "Tourist" Box. EMPTY; 13×9 inches and $3\frac{1}{4}$ inches deep (see cut) Each, \$1.80

No. 1 3/4 FITTED with material, Assortment A of No. 1, page 38.....Each, 6.60

No. 1 3/4 FITTED with material, Assortment B of No. 1, page 38.....Each, 5.60

No. 2 3/4 "Climax" Japanned Tin Box for Oil Colors and Materials

No. 2 3/4 "Climax" Box. Flat top and double bottom for carrying wet sketches.
The inside flaps cover the entire contents of the box, preventing the displacement of any article.

No. 2 3/4 Empty; $9\frac{3}{4} \times 13\frac{1}{2} \times 3\frac{1}{4}$ inches deep (see cut).....Each, \$2.50

No. 2 3/4 FITTED with material, same assortment as No. 2 box, page 39.

Assortment A.....\$7.40

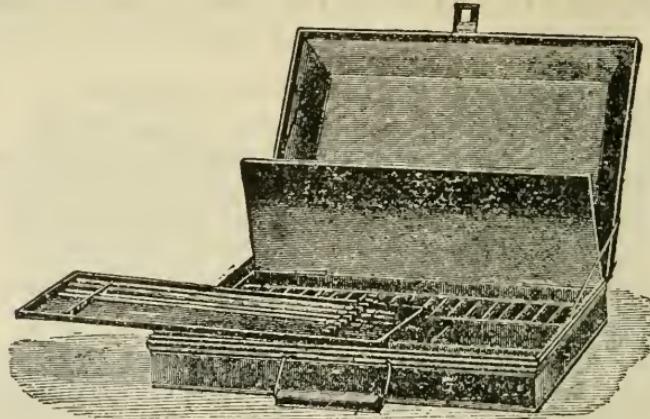
Assortment B.....6.90

No. 3 "Studio" Japanned Tin Box for Oil Colors

No. 3. "Studio" Box (see cut); EMPTY; 14×10 inches, and $3\frac{1}{2}$ inches deep; of extra heavy and fine quality tin, having double bottom, movable tray with lids, and 4 tin oil bottles.....Each, \$4.00

No. 3. FITTED with material, Assortment A—Containing 37 single and 4 double tubes of Winsor & Newton's prepared oil colors; 9 English bristle, 2 Bright's bristle, 2 Landseer's bristle, 2 special bristle, 5 Russia sable, 6 red sable, 1 Bright's red sable, 2 Bright's Russia sable, 1 bristle varnish brush, 1 chisel bristle artists' brush, badger blender No. 6; poppy and pale drying oils, mastic varnish and spirits of turpentine, in tin bottles; steel palette knife; double palette cup, with cover; polished palette; 1 academy board, 9×12 ; porte crayon and charcoal; 1 two-jointed mahl stick; and 2 handbooks on oil painting.....Each, \$16.50

No. 3. FITTED; Assortment B—Containing 37 single and 4 double tubes of A. H. Abbott & Co.'s or other American colors; balance same as Assortment A. Ea.,\$14.00

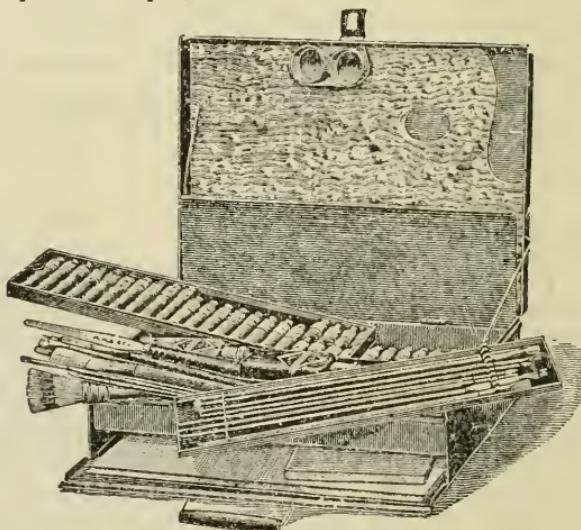
No. 4. Improved Japanned Tin Box for Oil Colors and Materials**No. 4. Improved Box.**

No. 4. IMPROVED; empty; 18x9 inches and 3 $\frac{1}{4}$ inches deep; very complete and well finished; patent movable tube tray and lid closing over same; extra brush tray with clamps for holding wet brushes..... Each, \$2.00

No. 4. FITTED with material, Assortment A—Containing 42 tubes of Winsor & Newton's colors, 1 bottle each pale drying oil, spirits turpentine, genuine mastic varnish, 3 round red sable brushes, 1 red sable rigger, 5 flat bristle, 1 Landseer's bristle, 1 Bright's bristle, 1 extra bristle brush $\frac{3}{4}$ -inch, 1 varnish brush, badger blender No. 6, 3 $\frac{1}{2}$ -inch palette knife, 5-inch crayon holder, charcoal, chalk, double palette cup, mahogany palette..... Each, \$ 9.50

No. 4. FITTED with material, Assortment B—Containing 42 tubes A. H. Abbott & Co.'s or other American colors; balance same as Assortment A..... Each, \$ 8.50

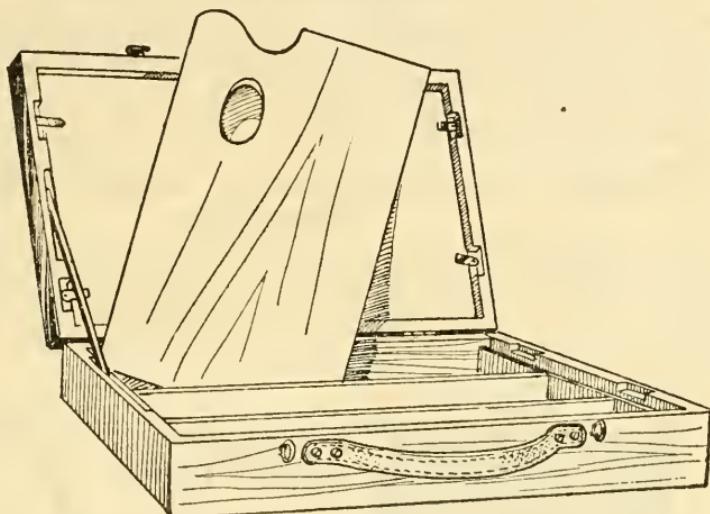
Assortments B contain A. H. Abbott & Co.'s or American Colors.
Assortments A contain Winsor & Newton's Oil Colors.

No. 5. Improved Japanned Tin Box for Oil Colors and Materials**No. 5. Improved Box.**

No. 5. IMPROVED; empty; 13 $\frac{1}{2}$ x9 $\frac{3}{4}$ inches and 3 $\frac{1}{4}$ inches deep; very complete and well finished; patent movable tube tray and lid closing over same; extra brush tray with clamps for holding wet brushes; double bottom, slide for sketches. Each, \$2.75

No. 5. FITTED with material, same Assortment as No. 4 Outfit.
Assortment A..... Each, \$10.25 Assortment B..... Each, \$9.25

**Artists' Wooden Sketch Boxes—Empty
For Oil Colors and Material**

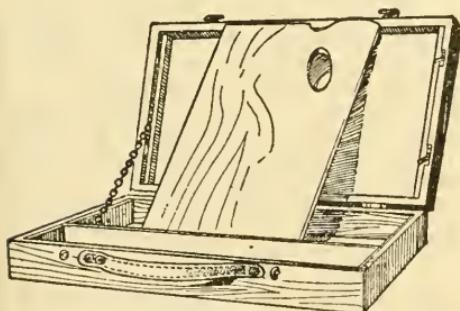


**No. 241. Series "A," Artists' Wooden Sketch Boxes—Empty
Imitation Mahogany, Shellac Finish, Leather Handles**

Substantial boxes of light weight with spring brace to hold lid in position for sketching. These boxes have proved popular, being light, neat, and well adapted for the purpose. Each box contains two prepared wooden panels for oil painting.

Size, 7x10 inches, inside measure, with 2 Panels and Palette.....	Each, \$3.00
" 8x12 inches, inside measure, with 2 Panels and Palette.....	" 3.35
" 9x13 inches, inside measure, with 2 Panels and Palette.....	" 3.75
" 10x14 inches, inside measure, with 2 Panels and Palette.....	" 4.00
" 12x16 inches, inside measure, with 2 Panels and Palette.....	" 5.50
" 14x20 inches, inside measure, with Palette but no panels.....	" 5.75

**No. 242. Series "B," Artists' Wooden Sketch Boxes—Empty
and without Panels**



Similar to Series "A." Includes palette but no panels; lid is held with chain instead of bar.

The sizes given are inside measure.

Size	Each
7 x 10 inches.....	\$2.25
8 x 12 inches.....	2.65
9 x 13 inches.....	2.85
10 x 14 inches.....	3.00
12 x 16 inches.....	4.00
7 x 14 inches.....	2.75
8 x 16 inches.....	3.00

No. 243. Imported French Landscape Boxes—Empty

Plain Walnut, interior fitted in tin, size 14½x10½ inches.....	Each, \$6.60
Polished " " " " 14½x10½ "	" 8.25
Plain " " " " 15½x12 "	" 7.25
Polished " " " " 15½x12 "	" 9.15

No. 244. Imported French Oblong Studio Boxes—Empty

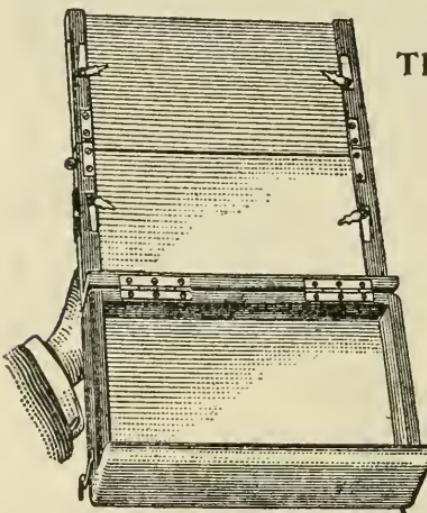
Polished Walnut, size 15½x6½ inches.....	Each, \$9.15
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No. 245-A. A. H. Abbott & Co.'s Special "Thumb" Wooden Sketch Box

Has a thumb hole for holding the box in the hand. The lid is grooved to contain two white wood panels, size about $5\frac{1}{4} \times 7\frac{1}{4}$, has 3 divisions for colors, brushes, etc.; over these divisions is a white wood slide cover to hold material in place and which also may be used as a palette. The box is made of genuine mahogany, oil finished. Inside divisions are of mahogany or other wood. Has a brass bar for holding the lid fast at various angles. Very compact, substantial, and is well liked. Size about $6 \times 8 \times 2\frac{1}{4}$ inches thick. Box, empty.....\$3.50

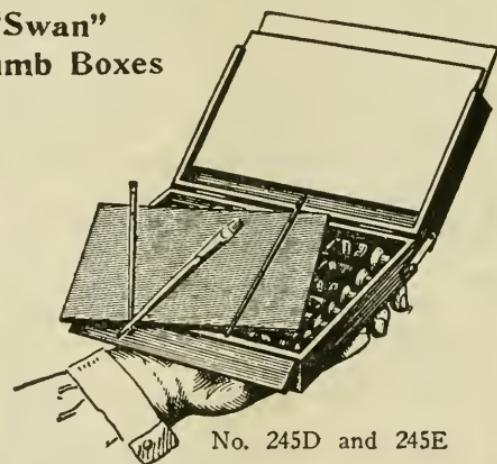
No. 245-B. A. H. Abbott & Co.'s "Camera Tripod" Wooden Sketch Box

Has a threaded brass plate on the lower side into which any tripod with standard screw will fit, holding the box on top the tripod. The lid is held at various angles by a brass bar. Grooves are in the lid for three 7×10 inch thin wood panels or pieces of Academy Board. There are four divisions for tube colors, brushes, etc. Solid mahogany, well made. Oil finished. The inside divisions are of stained white wood. Size about $10\frac{1}{8} \times 7\frac{1}{2} \times 3$ inches high. Has handle for carrying.
Box, without tripod, empty.....\$4.50



No. 245F and 245G

"Swan" Thumb Boxes



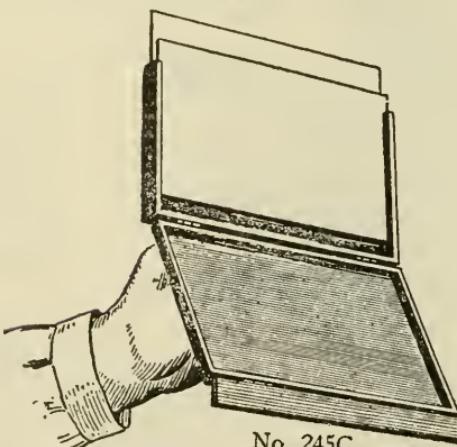
No. 245D and 245E

These Boxes are designed for carrying a small outfit of colors, etc., except that No. 245C, pocket size, does not have the compartment for paints, the bottom of this box serves for the palette:

No. Each Dozen

245-C. Small or Pocket Size, $6\frac{1}{4} \times 4\frac{1}{2} \times 1\frac{1}{4}$.	\$1.00	\$ 8.40
245-D. Medium Size, $6\frac{1}{4} \times 5\frac{1}{8} \times 2\frac{1}{16}$, with **"Palette"	1.25	12.00
245-E. Large Size, $8\frac{1}{2} \times 6\frac{1}{4} \times 2\frac{1}{2}$, with **"Pal- ette"	1.75	18.00
245-F. Small Size, $7 \times 4\frac{1}{2} \times 2$ inches.....	1.50	15.00
245-G. Large Size, $9\frac{1}{4} \times 6 \times 2$ inches, with **"Pal- ette"	2.50	24.00

*The palettes are plain wooden panels which serve the purpose of palettes.



No. 245C

For Trier's Sketching Appliance see page 27-B.

No. 240. Wooden Panels

With Prepared Surface for Oil Painting to Fit Sketch Boxes No. 241 Series A
 The sizes given for the boxes and for the panels to fit them are alike.

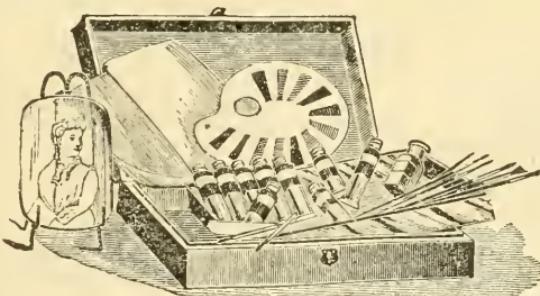
Sizes

		Each
7 x 10 inches,	$\frac{1}{8}$ inch thick.....	\$0.12
8 x 12 "	$\frac{1}{8}$ " " .....	.15
9 x 13 "	$\frac{1}{8}$ " " .....	.18
10 x 14 "	$\frac{1}{8}$ " " .....	.22
12 x 16 "	$\frac{1}{4}$ " " .....	.30
14 x 20 "	$\frac{1}{4}$ " " .....	.50

Materials for Chromo-Photography

(CAMEO-OIL PAINTING.)

The Art of Coloring Photographs on Convex Glasses



No. 246. The "A. H. A." Complete Cameo Outfit

The "A. H. A." Complete Cameo Outfit..... \$2.50

COMPRISED THE FOLLOWING MATERIAL:

Nine tubes oil colors, 1 palette water colors, 1 bottle cameo oil, 1 tin tray, 1 wire easel, 1 pair card convex glasses, 1 smoothing tool, 1 paste brush, 1 camel hair brush, 6 camel hair pencils in quill, 6 handles for same, 1 sheet gum paper, 1 sponge, 1 piece colored card board, 1 piece fine sand paper, 1 piece glass, 1 package corn starch, and complete instructions for the art of CHROMO-PHOTOGRAPHY, or CAMEO OIL PAINTING.

Send for price lists of materials, directions for painting, etc.

No. 248. Chromo-Photography Liquids and Supplies

	Each	Each
Adhesive Preparation, 2 oz. bottle.....	\$.25	1 oz. bottle, \$0.15
Transparency Liquid, 2 "	.25	1 " .15
Preservative, for preventing and removing white spots, small bottles .....	.15	
Adhesive Paper, 6 sheets in package.....	.20	Package .30
" 12 "	.....	" .30
Rubber Rollers for smoothing picture on convex glass .....	.30	
Bone Smoothing Tools for smoothing picture on convex glass.....	.15	

Materials for Chromo-Photography—Continued

(CAMEO-OIL PAINTING)

The Art of Coloring Photographs on Convex Glasses

No. 247. Convex Glass for Chromo-Photography, Etc.

Very Best Quality. Made of Flint Glass

SQUARE AND OVAL CONVEXES

	Size	Each	Dozen	Gross
Card Size, Square, Round Corners.....	2 $\frac{3}{8}$ x 3 $\frac{3}{4}$ inches	\$0.05	\$0.60	\$5.75
Card Size, Oval.....	2 $\frac{1}{4}$ x 3 $\frac{1}{2}$ inches	.05	.60	5.75
Half Size, Square, Round Corners.....	4 x 5 $\frac{1}{2}$ inches	.07	.80	8.00
Half Size, Oval.....	4 x 5 inches	.07	.80	8.00
Special Oval (see note below).....	3 $\frac{13}{16}$ x 5 inches	...*	.75	7.75
Imperial, Square, Round Corners.....	4 x 6 inches	.08	.80	8.25
Imperial, Oval.....	4 x 6 inches	.08	.80	8.25
Imperial, Square and Oval, thick, selected.....	4 x 6 inches	.10	.95	9.65
Imperial, Square and Oval, extra thick, selected.....	4 x 6 inches	.12	1.10	11.25
Promenade, Square and Oval (see note below).....	4 $\frac{1}{8}$ x 6 $\frac{7}{8}$ inches	...*	1.15	11.50
Panel, Square.....	4 x 8 inches	.14	1.35	13.80
Boudoir, Square (see note below).....	5 x 8 inches	...*	1.80	18.75
Square and Oval.....	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ inches	.25	2.50	
Square and Oval.....	8 x 10 inches	.45	4.25	
Square and Oval (see note below).....	10 x 12 inches	*1.25	9.50	
Square and Oval (see note below).....	11 x 14 inches	*1.50	12.00	
Square and Oval (see note below).....	12 x 14 inches	*1.85	15.75	

ROUND OR CIRCLE CONVEXES

Diameter	3 inches	4 inches	5 inches	6 inches	8 inches	See note below	See note below
Each	\$0.06	\$0.08	\$0.13	\$0.18	*\$0.35		*\$0.70
Per dozen.....	.60	.80	1.30	1.75	3.25		7.00
Per gross.....	6.25	8.65	13.80	18.50			

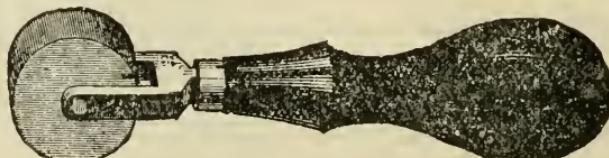
Special Round, 2 inch, and Oval 2 $\frac{1}{8}$ x 2 $\frac{1}{2}$ inch, or any smaller sizes, to order, in not less than one-half gross lots, per gross..... \$4.50

Parties desiring extra quality in Cabinet size should order thick or extra thick to secure specially selected glass.

No allowance can be made for breakage.

*NOTE.—These sizes furnished to order only and in quantities of not less than one dollar's worth of a size. On amounts less than \$3 there is an additional charge of from 15 to 35 cents.

Rubber Rollers



For smoothing picture on convex glass..... Each, \$0.30 Per dozen, \$3.00



No. 230. "Sapolin" Gold Bronze Powder

In Ounce Packages and in Bulk

The method of selling, packing, and labeling "Sapolin" Gold and Aluminum-Silver Powders has systematized the Bronze Powder business, and in buying these goods you are sure of getting the quality you pay for. The number on every wrapper is the retail selling price.

For best results use "Our Favorite" or "Star" Banana Liquids with all colors of Bronzes.

In Ounce Packages

	Per oz. pkg.		Per oz. pkg.
Size 230-5 Gold Color.....	\$0.05	Size 230-20 Gold Color.....	\$0.20
" 230-10 Gold Color.....	10	" 230-25 Gold Color.....	.25
" 230-15 Gold Color.....	.15		

In Bulk in Pound Cans

Gold Color in one-pound cans, price per pound can, \$0.75, \$1.25, and \$1.50 each, according to quality.

No. 230-A. "Sapolin" Bronze Powder in Gold and Other Colors

In Ounce Packages

*Pale Gold	Orange	**Patent Apple Green
*Rich Gold	Carmine	**Patent Blue Green
New Silver	Crimson	**Patent Dark Green
Copper	Fire	**Patent Leaf Green
Green Gold	Brown	**Patent Dark Blue
Lemon	Green	**Patent Light Blue
	Maroon	**Patent Lilac

Price, per ounce package.....\$0.25

*Pale Gold is the shade nearest to Gold Color while Rich Gold has more of a brass-like shade.

**Patent bronzes furnish rich strong colors not found in the regular colors of bronze.

No. 235. "Sapolin" Silver Aluminum Powder

In Half-Ounce Packages

Size 235-5 Per half-ounce package.....	\$0.05
Size 235-10 Per half-ounce package.....	.10
Size 235-15 Per half ounce package.....	.15

In Bulk in Half-Pound Cans

Put up in half-pound cans, price per half-pound can, \$0.75 and \$1.20 each.

No. 281. Metallic Brocades

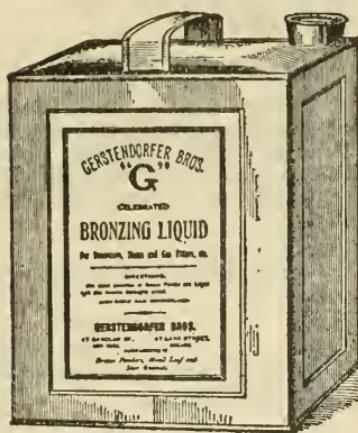
Gold, Silver, and Copper.....Per ounce, \$0.20
Light Blue, Light Green, New Green (Dark Green) Fire Red, Carmine Red " .30

No. 282-1. Tinsel Flitter, Etc., for Post Card Decoration

Tinsel Flitter, Gold, Silver, Cambric or Mixed Colors.....Per ounce, \$0.20
Glass tubes for applying adhesive for flitter, diamond dust, etc.....Each, .15

No. 284. White Frosting { For snow effects on cards, }.....Per ounce, \$0.10
No. 285. Diamond Dust { Christmas decorations, etc. }" " .12

"Our Favorite" and "Star Banana" Enamel Bronzing Liquids



"Our Favorite" Bronzing Liquid is suitable for outdoor and inside gilding and fine decorating on articles subject to handling or rubbing. The liquid spreads a film over the powder, making it impervious to water as well as the atmosphere; produces a very fine effect.

No. 237. "Our Favorite"

	Each
Gallons	\$3.45
Half gallons.....	1.85
Quarts	1.00
Pints .....	.55
Half pints.....	.30
	Each
1-ounce bottles.....	\$.01.15
2-ounce bottles.....	.20
3-ounce bottles.....	.25

No. 238. "Star Banana" Bronzing Liquid

	Each		Each
Gallons	\$3.00	Pints	\$.04.45
Half gallons.....	1.60	Half pints.....	.25
Quarts .....	.85		

No. 239. Decorators' Bronzing Liquid

	Each		Each
Gallons	\$1.75	1-ounce bottles.....	\$.01.10
Half gallons.....	.90	2-ounce bottles.....	.15
Quarts .....	.60	3-ounce bottles.....	.20
Pints .....	.35		
Half pints.....	.20		

No. 283. Copper Foil or Tinsel

In Sheets $4\frac{1}{2} \times 10$ inches

Colors: Silver, Gold, Copper, Red, Green, Blue..... Per sheet, \$0.10

Gold Leaf

Each pack contains 20 "books" of 25 leaves each.

No. 286. Extra deep shade Gold Leaf..... Per book, \$0.45

Extra deep shade Gold Leaf..... Per pack, market price

No. 287. Patent Gold Leaf for outside gilding. Price, per pack, quoted on request.

No. 288. Composition Leaf

Shade of extra deep gold leaf.

Per book..... \$0.15 Per pack..... \$1.80

No. 289. Silver Leaf

Per book..... \$0.15 Per pack..... \$2.00

No. 290. Aluminum Leaf

Per pack..... \$1.80

No. 270. Sapolin Aluminum Enamel

A permanent dull silver finish for any surface. Will not tarnish and is proof against moisture.

	Each
Size 15.....	\$.01.15
Size 25.....	.25
Size 40.....	.40

Gerstendorfer "Sapolin" Decorative Specialties

Gold Paints, Enamels, Stains, Etc., Etc.

The word "Sapolin" on any package guarantees the purchaser that the goods are of the best made. We unqualifiedly recommend them. Their use enables any one with little effort to brighten the home and add to its cheerfulness. One trial suggests many uses. Most of these enamels, stains, etc., are put up in cans, which can be pried open and closed again, allowing the use of a small quantity at a time.



No. 265. "Sapolin" Washable Gold Enamel

A Perfect Washable Gilding Enamel that applies on any surface. A child can use it. The liquid spreads a film over the powder, making it withstand washing, rubbing, and handling, and outdoor exposure. Dries very quickly. Very suitable for Picture Frames, Furniture, Baskets, Gas and Electric Fixtures, Iron Bedsteads, and all Metal, Wooden and Leather articles.

Size 15.....each \$0.15	Size 40.....each \$0.40
" 25....." .25	" 75....." .75

No. 265-1. "Sapolin" Silver Enamel

Same style and quality as No. 265 above.

Size 15.....each \$0.15	Size 25.....each \$0.25
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No. 266. "Sapolin" Japanese Gold Paint

Gilds anything and everything. The best ready mixed Gold Paint made. It is used as a substitute on articles where gold leaf effect is desired.

Size 10.....each \$0.15
" 25....." .25

" 40....." .40

"Sapolin" Silver Paint same style. In size 25 only...." .25

"Sapolin" Japanese Bronze Paint same style. In size 25 only" .25



Reduced Cut

New "Sapolin" Goods

		Size No. 15	Size No. 25	Size No. 40
279-1	Red Porch Furniture Enamel.....	Each	\$0.25	\$0.40
279-2	Green Porch Furniture Enamel.....	"	.25	.40
275-1	Iron Enamel (Brilliant Black).....	"	.25	.40
275-2	Iron Enamel (Dull Black).....	"	.....	.....
272-1	Antique Statuary Enamel.....	"	.....	.....
265-1	Gold Glaze	"	.25	.....
270-1	Aluminum Glaze	"	.25	.....

No. 271. "Sapolin" (Star) Enamels



Produce a brilliant china-like surface. Will not crack or chip off. Dry quickly, showing no brush marks. They are better than paint, ready for the brush, and easily applied. Used on all articles, such as furniture, chairs, radiators, machines, mantels, interior woodwork, and on walls and ceilings of kitchens, bathrooms, etc.

COLORS

No.	No.	No.	
1 White	11 Light Green	24 Cardinal Red	
2 Rose	16 Light Blue	32 Turquoise Blue	
3 Ivory	19 Dark Green	35 Ruby	
4 Pale Blue	21 Blue Green		
7 Vermilion	22 Royal Blue	30 Dull White	
9 Pink	23 Black	31 Dull Black	
Size 15.....	Each \$0.15	Size 25.....	Each \$0.25
Size 40.....	Each .40	Size 75.....	Each .75
	Gallons, in white only, each \$3.00		

No. 272. "Sapolin" Bath-tub Enamel

A liquid Porcelain Finish which resists the action of hot and cold water. Used on tin or copper bath tubs, bathroom walls and woodwork, sinks, basins, inside of refrigerators, etc. At a trifling expense an old rusty bath tub can be changed into having the appearance of a new porcelain one.

Size 25.....	Each \$0.25	Size 40.....	Each \$0.40
Size 75.....			Each .75

No. 273. "Sapolin" Furniture Polish

Cleans the furniture and produces a beautiful and lasting gloss.

Size 15.....	Each \$0.15	Size 25.....	Each \$0.25
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No. 274. "Sapolin" Varnish Stains

Color and varnish at the same time without hiding the grain of the wood. Colors. Light oak, mahogany, dark oak, cherry, walnut, rosewood.

Size 15.....	Each \$0.15	Size 40.....	Each \$0.40
Size 25.....	Each .25	Size 75.....	Each .75

No. 275. "Sapolin" Stove Pipe Enamel

For use on Stovepipe, Trimmings, Furnaces, Steam and Water Pipes, Registers, Coal Scuttles, etc.

Size 10.....	Each \$0.10	Size 25.....	Each \$0.25
Size 15.....	Each .15	Size 40.....	Each .40

No. 276. "Sapolin" Wire Screen Enamel

Gives a brilliant effect to old and rusty screens. Colors: Black and green.

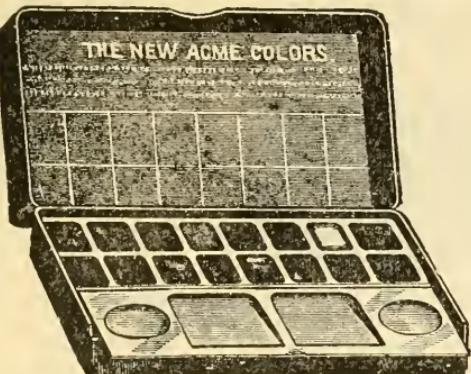
Size 25.....	Each \$0.25	Size 40.....	Each \$0.40
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No. 279. "Sapolin" Floor and Furniture Stains

Brilliant transparent wood colors. Made to wear.

No. 90 Light Oak	No. 94 Mahogany
No. 92 Dark Oak	No. 95 Walnut
No. 93 Cherry	

Size 25.....	Each \$0.25	Size 40.....	Each \$0.40
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No. 302. The Acme Water Colors

In Moist Pans

For coloring and painting Photo-Portraits on all kinds of paper; Views, Lantern Slides, Transparencies, Engravings, Artotypes and Prints of all kinds.

For Tapestry, Paris Tinting and all kinds of Dye or Fabric Painting.

For coloring unmounted Photos, for transferring to convex or plain glass. For sketching, etc.

Each

Large Box (Professional Set), containing New Rose, Flesh, Scarlet, New Violet, Deep Blue, Dark Brown, Neutral Tint, Deep Yellow, Dark Green, Blue Gray, Carmine, Blue Black, Brown Madder, Pink Madder, and Chinese White, with palette and instructions..... \$2.50

Small Box (Amateur Set), containing Scarlet, Flesh, Dark Brown, Deep Yellow, Deep Blue and Dark Green, and instructions..... 1.00

Lantern Slide Set of 8 colors (as described below) for coloring lantern slides.. 1.50

Acme Medium for Collodion Paper and other glossy papers and photographs.... .35

Acme Solution* for Aristo Platino, Velox and matt surface photos. This will not destroy or affect the original surface of the paper and is the only way to properly color on these papers, .50

Acme Complete Outfit, containing Professional Set and five extra colors, Medium, Solution, Acme Guide, Porcelain Color Slab and Set of Brushes..... 5.00

Acme Transparent Tinting Colors, in double pans..... Each, \$0.25

Pink Madder	Wine	Blue Black	Gold
New Rose (same as Rose)	Bright Blue	Neutral Tint	Orange
Scarlet	Dark Blue (same as Deep Blue)	Dark Green	Flesh
Crimson Carmine	Light Blue	Light Green	Dark Brown
Purple	Blue Gray (same as Gray Blue)	Olive Green	Brown Madder
New Violet (same as Violet)		Deep Yellow	(same as Light Brown)
		Lemon Yellow	

Acme Opaque Colors, in double pans for surface coloring of high lights:

Each	Each	Each
Cobalt Blue.....\$0.15	Chinese White....\$0.15	Chinese Yellow....\$0.15
Carmine ..... .35	Acme Black..... .15	Vermilion ..... .15

Acme Guide, giving complete instructions for coloring unmounted photos, transferring them to plain or convex glass, and directions for "Aristo" and "Crystal" Painting, etc., also giving instructions for coloring Photographs, Engravings, and Prints. Each, \$0.25

***Acme Solution** makes the colors "take" perfectly without destroying the original finish. Comes in liquid form and is very simple to use. Mat Photograph Prints colored by its aid give most beautiful effects. Per bottle..... \$0.50

No. 303. Acme Lantern Slide Colors

Specially adapted for coloring Gelatine Films, Magic Lantern and Stereopticon Slides. Each set contains dark blue, gold, orange, flesh, light green, rose, scarlet, deep yellow; being all the colors necessary for the work.

Set of 8 colors, with complete instructions..... Per set, \$1.50

Separate colors, in pans..... Each, .25

Acme medium, for adding depth of color..... " .35

Booklets, etc., of Japanese Water Colors

Japanese colors come coated on cardboard leaflets called films. They are used for coloring prints, photographs, lantern slides, etc., and have given good satisfaction.

Complete Booklet, 15 Color Films and full instructions.....	\$0.75
Separate Color Films for Complete Booklet, each.....	.10
Spotting Color Films, Flake White and Lamp Black, each.....	.10
Booklet of Instructions for coloring Lantern Slides, new.....	.10
Japanese Sizing, for surfaces that resist Water Colors.....	.10

Japanese Transparent Water Colors

SEPARATE COLOR FILMS

Class "A" Artists' Colors. Per film (3 x 6 in.).....\$0.10

Antwerp Blue	Gamboge	Payne's Gray
Blue Black	Hooker's Green, Light	Prussian Blue
Brown Ochre	Hooker's Green, Deep	Prussian Green
Burnt Sienna	Indian Red	Raw Sienna
Burnt Umber	Indigo	Raw Umber
Chrome Lemon	Ivory Black	Roman Oehre
Chrome Yellow	Light Red	Sap Green
Chrome Deep	Lamp Black	Terra Cotta Red
Chrome Orange	Mauve	Vandyke Brown
Chrome Green, Light	Naples Yellow	Venetian Red
Chrome Green, Deep	Neutral Tint	Vermilion
Chinese White (<i>Opaque</i>)	New Blue	Yellow Lake
Emerald Green	Olive Green	Yellow Ochre

Miscellaneous Colors in Class "A." Per film.....\$0.10

Yellows	Navy Blue	Greens	Browns
Corn Color	Royal Blue	Bottle Green	Brown for Rocks
Golden Yellow	Reds	Grass Green	Deep Tan
Maize	Brick Red	Nile Green	Light Tan
Straw	Blood Red	Maple Green	Red Earth
Blues	Cardinal Red	Moss Green, Light	Seal Brown
Alice Blue	Cherry Red	Moss Green, Deep	Yellow Earth
Deep Blue	Garnet	Mountain Green	
Delft Blue	Magenta	Willow Green	
Italian Blue	Ruby Red		Purples
	Wine		Mauve
			Violet

Class "B" Artists' Colors. Per film (3 x 6 in.).....\$0.15

Aureolin	Cobalt	Rose Madder
Alizarin Red	French Blue	Rubens' Madder
Brown Madder	Geranium Lake	Scarlet Lake
Cadmium Yellow	Green Lake	Scarlet Vermilion
Cadmium Orange	Indian Yellow	Sepia
Carmine	Lemon Yellow	Viridian
Cerulean Blue	Madder Carmine	(Veronese Green)
Crimson Lake	Oxide of Chromium	Warm Sepia

Miscellaneous Colors in Class "B." Per film.....\$0.15

Yellows	Greens	Browns
Amber	Arbutus Pink	Bismarck Brown
Canary Yellow	Flame Red	Ecru
Blues	Jacqueminot Red	Oak
Carmine of Indigo,	Old Rose	
Gobelins Blue	Sea Shell Pink	Purples
Marine Blue	Wild Rose Pink	Amethyst
Peacock Blue		Heliotrope
Robin's Egg Blue		Lavender
Turquoise Blue	Hunter's Green	Royal Purple
Reds	Myrtle Green	Violet Carmine
Apple Blossom Pink	Sage Green	
	Sea Green	

Special Hair Colors. Per film.....\$0.20

Auburn	Chestnut	Light Brown	Red Golden
Blonde	Dark Brown	Light Golden	Titian
Black	Jaxen		



No. 301. New Improved Columbian Water Colors

For coloring Photographs, Prints, Photogravures, Lantern Slides, Transparencies, etc. Will color any photograph. The only colors that will paint on all kinds of paper, using Perfection Aristo Medium where necessary. The reasonable price of the boxes, large amount of work they will do, and the ease with which artistic results are produced, as well as their durable quality, make them the best colors on the market. Have been

The PERFECTION ARISTO MEDIUM is used on all papers where the colors will not work without it. It makes the color take so as to be tinted, with very good results.

ENAMELINE is used where an enamel finish on the photographs is desired.

Box No. 1, Improved Columbian Colors, 8 large pans and palette	1.50
" " 2, " " 14 colors and palette.....	2.00
" " 3, " " 8 " without palette .....	.75
2-ounce bottle Perfection Aristo Medium.....	\$0.35; same by mail. .45
4 " " " " .....	.60; " " " .70
4 " " Enameline, for enameling photos .....	.75; " " " .85

Complete List of Separate Colors

The following 8 colors in both 25-cent and 10-cent sizes: Yellow, Gold, Scarlet, Flesh, Violet, Brown, Light Blue, Light Green.

The following 6 colors in 10-cent size only: Orange, Crimson, Magenta, Pink, Dark Blue, Dark Green.

The following 4 colors in 25-cent size only: Black, White, Light Hair, Dark Hair.

Composite Modeling Clay (Plasteline)

In five colors



The Ideal Modeling Material. It remains soft and plastic always. No dust, no dirt, no water. Used by prominent sculptors over the world.

Composite Clay is much used in the Chicago Public Grammar and Kindergarten Schools.

It is used in Medical and Dental Colleges.

Prominent sculptors and art schools all over the world use and recommend it.

For home use for children it has proved valuable—not only instructive but entertaining.

Student's Composite Clay Modeling Outfit, including Composite Clay (Pasteline) Tools, Booklet of directions, etc., in neat cardboard box.....Each, \$0.75 Doz.. \$7.50

Prices, colors, and description of Composite Clay on next page.

No. 310. "Composite" Modeling Clay (Plasteline)

In Five Colors

For sculptors, artists, schools, modelers, designers, medical and dental colleges, kindergartens, and the home.

COMPOSITE CLAY is the only perfect substitute for modeling clay and wax. It is like ordinary moist clay in appearance, but is unlike common clay in that it never dries, shrinks, or cracks. It is invaluable to sculptors and for modeling.

COMPOSITE CLAY is worked in the same manner as modeling clay and with the same tools; after the work is completed it can be left standing any length of time, requiring no sprinkling with water or covering with wet cloths. Work on a model may be stopped for almost any length of time and resumed without any risk. Composite Clay can be made of any required consistency, from the softest to the hardest, and in any color desired.

Composite Clay is furnished in 1, 5, 10, and 25 lb. and in bulk in 100-lb. tubs and 500-lb. barrels.

We carry in stock the medium consistency in the following colors: **Grayish Green, Bronze Green, Terra Cotta Red, Light Brown, Dark Brown.**

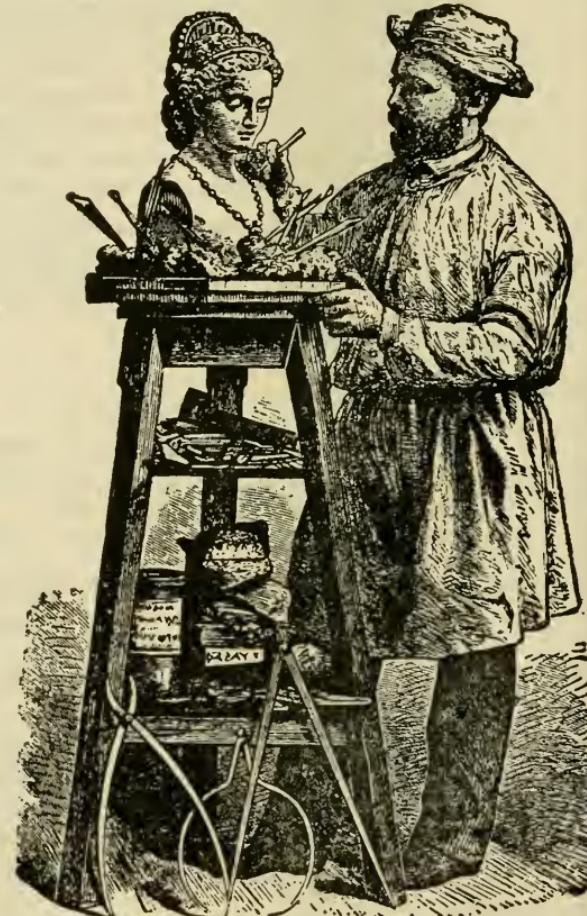
PRICES

Composite Clay (Plasteline)
put up in 1-lb.
Each \$0.25

Composite Clay (Plasteline)
put up in 5, 10, or 25 lb.
Per lb.
Less than 100 lbs. \$0.21
100 to 500 lbs..... .19
500 lbs..... .17½
1,000 lbs..... .16

We will furnish our product in paper packages in the future.

Composite Clay (Plasteline)
in bulk put up in 100-lb. tubs
or 500-lb. barrels: Per lb.
100 to 500 lbs..... \$0.18
500 lbs..... .16½
1,000 lbs.15



No. 311. "M. & H. Dresden" Modeling Stand

Brown stained wood, revolving platform, 43 inches inches high (see drawing above)
stand only, each..... \$11.00

No. 312. "Rockledge" Pottery Clay

Screened and Washed Moist Clay, prepared ready for use

For modeling Vases, Jugs, Relief Tiles, Artistic Forms, etc. Used by schools, classes and teachers. After burning, may be coated with transparent glaze colors and again burned, or may be tinted with underglaze colors and burned, then coated with glaze and again burned. Very useful for art and kindergarten teachers and those who desire to put their models in permanent form.

Per single pound	\$0 15
Five pounds and over, per pound	10

No. 313. Modeling Clay

Screened and Washed Moist Clay, prepared ready for use

Per single pound	\$0 06
Five pounds and over .....	.05
Fifty " " " .....	.04

Special prices for large lots

No. 314. Modeling Plaster

A special quality of Plaster Paris selected to give best results in making plaster casts or models.

Cans, 5 or 10 pounds.....	Per pound, \$0.10
In bulk.....	" " .08
In bulk, not less than 100 pounds.....	" " .05
In kegs or barrels, special price.	

No. 315. Modeling Wax

In quarter pound blocks

Red, Green, Light Gray, Dark Gray, Maroon, Brown, Buff, Scarlet, per pound	\$1.00
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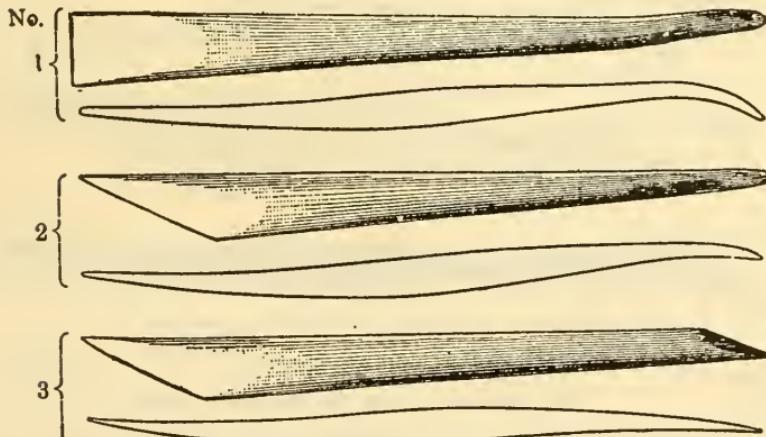
No. 316. Steel Outside Calipers

For measurements and verification of work

Six inches long, suitable for life-size heads and life-sized work. Each	\$0.30
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No. 317. Boxwood Modeling Tools

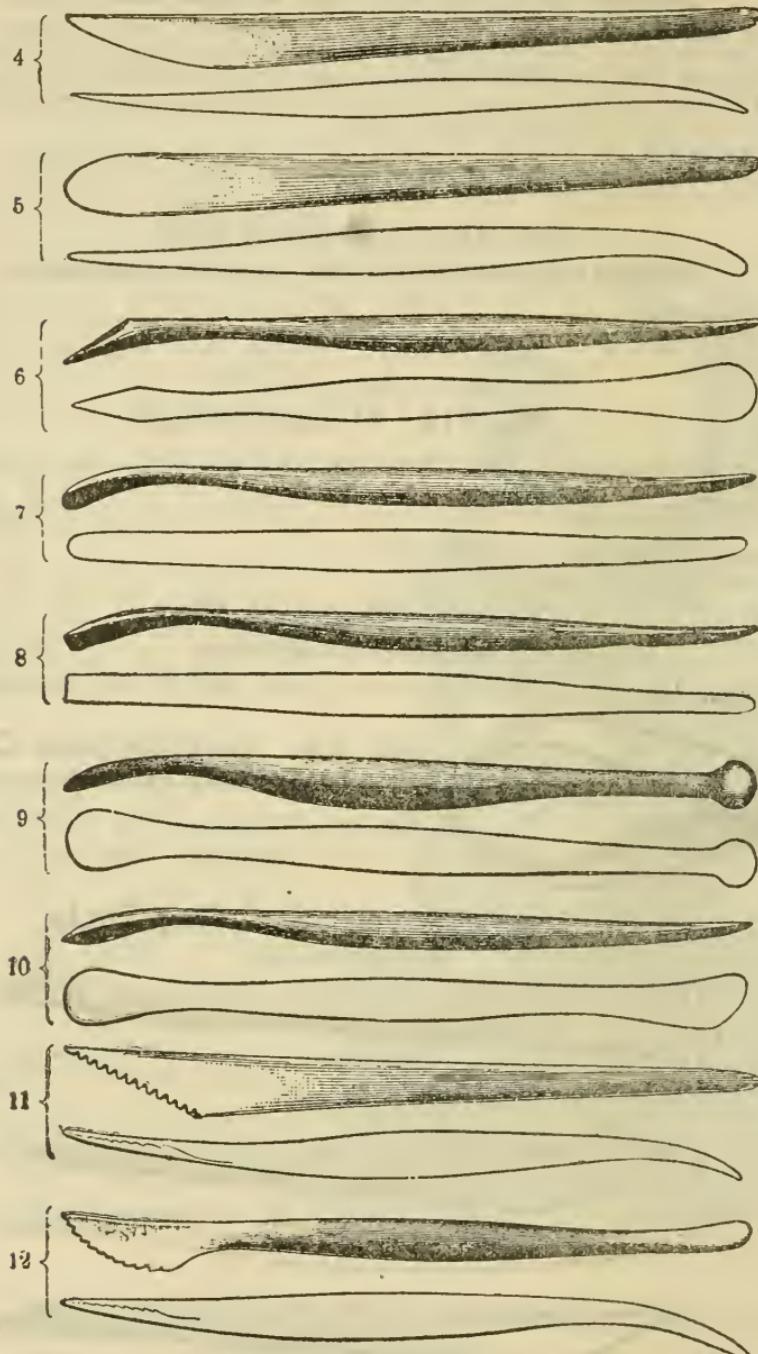
For Clay or Wax



Additional Cuts and Prices on next page

Two drawings of each tool are shown, the lower one being a side view, in outline of the one above it.

No. 317. Boxwood Modeling Tools—Continued



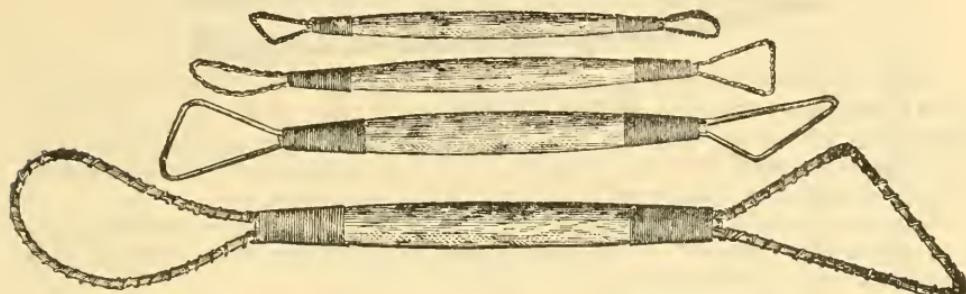
See additional cuts on preceding page

Two drawings of each tool are shown, the lower one being a side view, in outline, of the one above it.

6 inches long, various patterns (see cuts).....	Each, \$0.15
8 " " " " " " " " " " " " " "	" .20
10 " " " " " " " " " " " " " "	" .30

No. 318. Wire Modeling Tools

For Clay or Plaster



6 inches long, various patterns.....	Each, \$0.40
8 " " "	" .50"
10 " " "	" .65

No. 319. The Elwell & Brewster Modeling Tools

Used in the modeling classes of the National Academy of Design and Art Students League, and by the principal teachers of modeling in New York City.



E. & B. No. 6



E. & B. No. 5



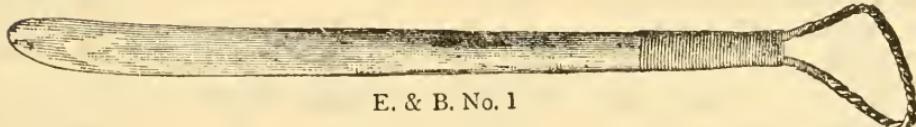
E. & B. No. 4



E. & B. No. 3



E. & B. No. 2



E. & B. No. 1

E. & B. No. 1.....	Each, \$1.00	E. & B. No. 4	Each, \$0.25
" 2.....	" 1.25	" 5.....	" .70
" 3.....	" .85	" 6.....	" 2.00

Modeling Stands and Wire Skeletons on which to build models.

Spatulas and Knives for modeling, Scrapers for plaster, Dividers, etc.

Prices furnished on application.

Many other styles of Modeling Tools (not listed) furnished to order.

No. 324. Etching Tools and Materials



This fascinating art may be practiced by all who can draw. It is in the highest sense artistic, and has both a strength and softness of effect all its own, as is seen in etchings by the old masters. Its recent revival presents to the artistic a process by which they with slight effort may duplicate their best pictures for friends or for sale. Those not possessing a press may have them printed in any large city.

In etching, a picture is drawn with a steel needle on a copper plate, previously covered with a waxy "ground." These lines forming the picture are eaten or "bitten" into the plate by acid, and the picture is then printed.

No.	Each
1. Steel Etching Needle, ebony handle, various sizes	\$0.65
3. Steel Dry Points, double end, cork handle.....	.50
7. All Steel Double Etching Points.....	.85
24. Engraving Needles, round, long wooden handles (see cut) .....	.35
11. Steel Scrapers, triangular pointed, small, rosewood handle.....	1.60
18. Steel Burnishers, oval point, small, rosewood handle.....	.80
14. All Steel Burnishers, double, round pointed handles.....	.75
15. " " curved to side, round pointed handles.....	.75
16. " " curved convex, round pointed handles.....	.75
23. Hand Vises, with wooden handles.....	1.65
Rubber Rollers, for laying ground.....	1.25
Arkansas Oil Stones, in mahogany case.....	1.00
Dabbers, for charging the plate with ink.....	.30
Dabbers, covered with finest silk, for ground laying.....	.50
Walling Wax .....	.30
Wax Tapers, for smoking, coils.....	.40
Etching Ground, best, balls, for summer or winter use.....	.50
Liquid Etching Ground, in bottles.....	.30
Stopping-out Varnish.....	.30
Nitric Acid, 4 ounce bottles.....	.35
Porcelain Pans, for biting the plates.....	7x9, \$0.70; 8x10, 1.00
Etching Presses, strongly built, rolls 11 inches long	17.50
Ink, for printing, best black	2 ounce jar, .75

No. 325. Copper Plates—for Practice

Size, 2½x3¾ inches.....	Each, \$0.20
" 2¾x4¼ "	" .25
" 3⅓x5 "	" .35

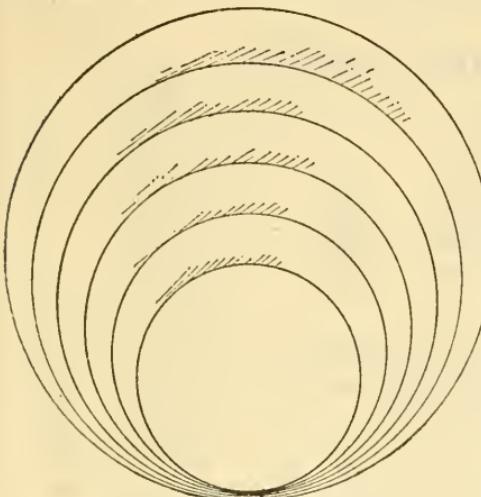
No. 326. Copper Plates—Best

Size, 2½x3¾ inches.....	Each, \$0.30
" 2¾x4¼ "	" .35
" 3⅓x5 "	" .50
" 5 x7 "	" 1.25

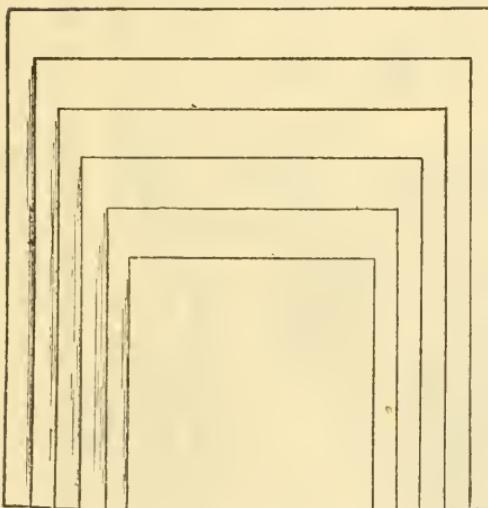
Odd and larger sizes made to order.

No. 327. Books on Etching

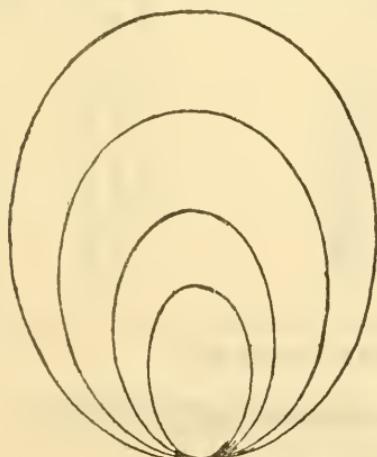
Art of Etching, by H. R. Robertson, illustrated, paper.....	\$0.25
Guide to Etching, by W. G. Shrubsole, illustrated, paper.....	.35



No. 2 Basswood Panels



No 1 Basswood Panels.



No 3 Basswood Panels.

Three-Ply Basswood Panels

No. 2. 3-Ply Basswood Panels, Round

		Plain	Stamped
3 inch in diam., each.....		\$0.04	\$0.10
3½ " "	" .....	.05	.10
5 " "	" .....	.10	.15
6 " "	" .....	.10	.20
7 " "	" .....	.12	.25
8 " "	" .....	.15	.25
9 " "	" .....	.20	.30
10 " "	" .....	.25	.35
12 " "	" .....	.30	.45
14 " "	" .....	.40	.55
16 " "	" .....	.50	.75
18 " "	" .....	.60	.85
20 " "	" .....	.75	1.00
22 " "	" .....	.90	1.15
24 " "	"	1.00	1.25
28 " "	"	1.25	
30 " "	"	1.85	

No. 1. 3-Ply Basswood Panels

Square

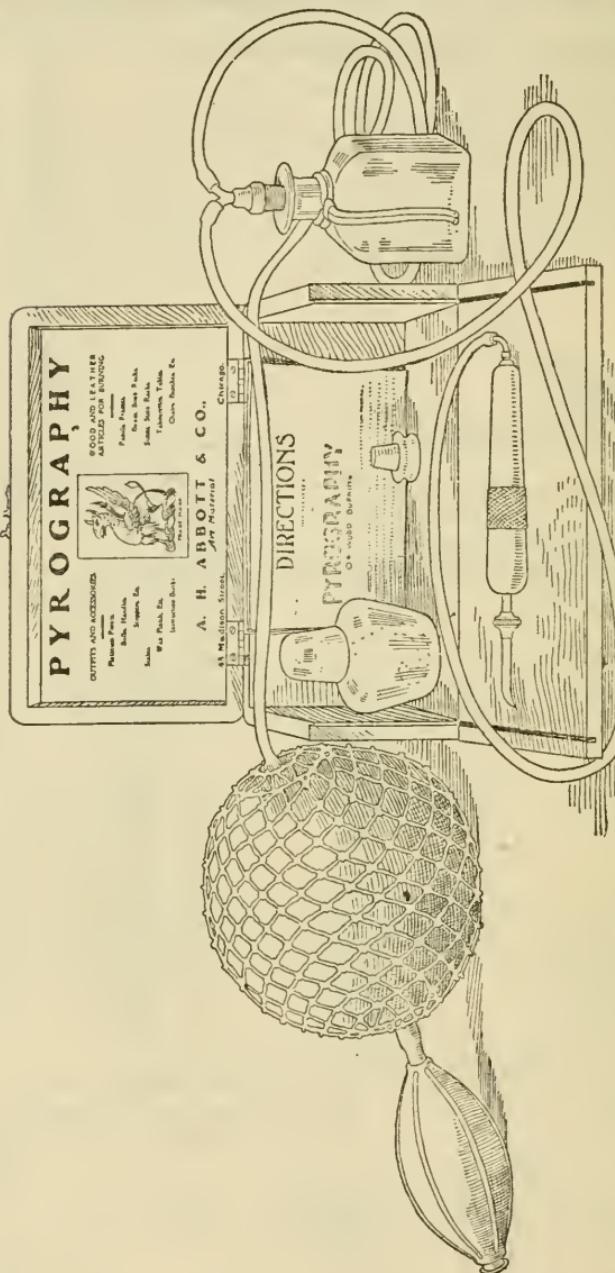
	Plain	Plain
5x7 each...	\$0.10	\$0.50
5x10 " ...	.10	.30
6x6 " ...	.08	.40
6x9 " ...	.12	.45
6x12 " ...	.12	.65
7x7 " ...	.10	.80
7x14 " ...	.15	.40
8x8 " ...	.15	.50
8x10 " ...	.15	.50
8x16 " ...	.20	.75
9x9 " ...	.18	.85
9x12 " ...	.18	.60
9x18 " ...	.25	.85
10x10 " ...	.20	1.00
10x12 " ...	.22	1.45
10x14 " ...	.25	.90
10x20 " ...	.30	1.25
11x22 " ...	.40	1.50
12x12 " ...	.25	1.00
12x16 " ...	.30	1.60
12x18 " ...	.35	2.00
12x24 " ...	.45	4.00

No. 3. 3-Ply Basswood Panels, Oval

	Plain
5x7, each.....	\$0.10
7x9 " .....	.20
8x10 " .....	.20
10x12 " .....	.30
11x14 " .....	.45
14x17 " .....	.65
16x20 " .....	.75
20x24 "	1.00

Other sizes of Basswood Panels, Square, Round, Oval and Odd Shapes made to order.

Pyrographic Outfit



Outfit No. 3X

No. 3X. Outfit, consisting of medium platinum point No. 12, swivel cork handle No. 26, gasoline bottle No. 41, with hock, spirit lamp No. 45, extra large double rubber bulb No. 33, rubber tubing No. 39, cork stopper No. 27 with metal nozzles. Design and directions in basswood box. Each.....\$5.00
Also many other outfits from \$2.25 to \$10.00

See Complete Pyrographic Catalogue; sent free on request

COMPLETE ILLUSTRATED LIST OF

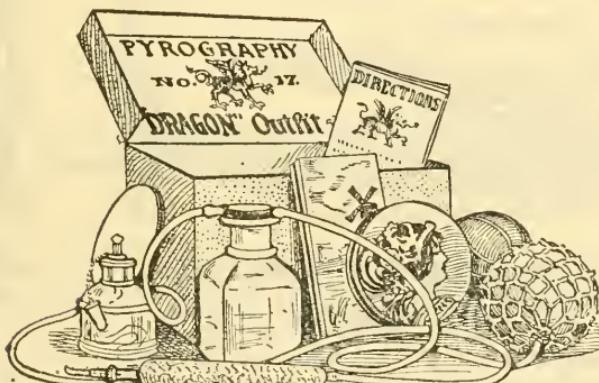
Pyrographic Material and Accessories

SENT FREE ON APPLICATION

Pyrography Outfits

Outfit No. 1. Consisting of two Platinum Points (one each, large and medium), swivel Cork Handle No. 26, Gasoline Bottle with Hook, Spirit Lamp, large double bulb No. 32, Rubber Tubing, Cork Stopper with metal nozzle. Design and Directions in Basswood Box. Each.....	\$7.50
Outfit No. 1x. Same as above, but with extra large Bulb No. 83 substituted for the large Bulb. Each.....	8.00
Outfit No. 2. Consisting of one large Platinum Point, swivel Cork Handle, Gasoline Bottle with Hook, Spirit Lamp, large Double Rubber Bulb No. 32, Rubber Tubing, Cork Stopper with metal nozzles. Design and Directions in Basswood Box. Each.....	5.00
Outfit No. 2x. Same as outfit No. 2, but with extra large Bulb substituted for the large Bulb. Each.....	5.50
Outfit No. 3. Consisting of medium Platinum Point, swivel Cork Handle, Gasoline Bottle with Hook, Spirit Lamp, large double Rubber Bulb No. 32, Rubber Tubing, Cork Stopper with metal nozzles. Design and Directions in Basswood Box. Each.....	4.50
Outfit No. 3x. Same as outfit No. 3, with extra large Bulb substituted for the large Bulb. Each.....	5.00
Outfit No. 4. Consisting of one medium Platinum Point, Cork Handle No 25, Gasoline Bottle, Spirit Lamp, medium Rubber Bulb No. 31, Rubber Tubing, Cork stopper with metal nozzles. Design and Directions in Basswood Box. Each.....	3.50

Imported Platinum Points in all Above Outfits.



tained in neat leatherette box. The point is curved, being best adapted to all kinds of use, making fine lines and dots as well as broad strokes, etc.

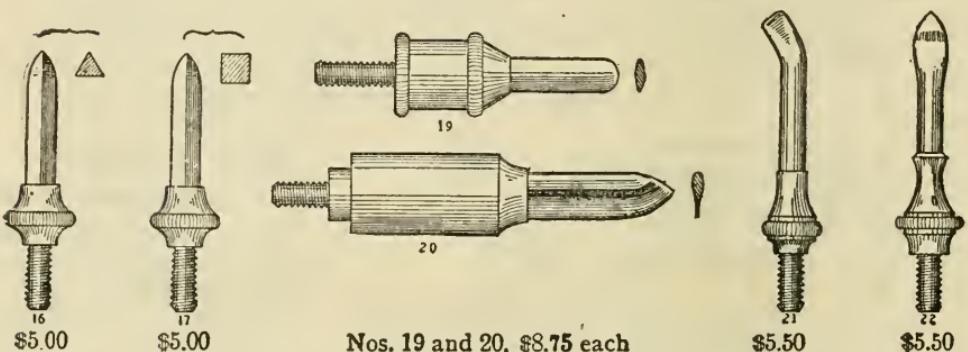
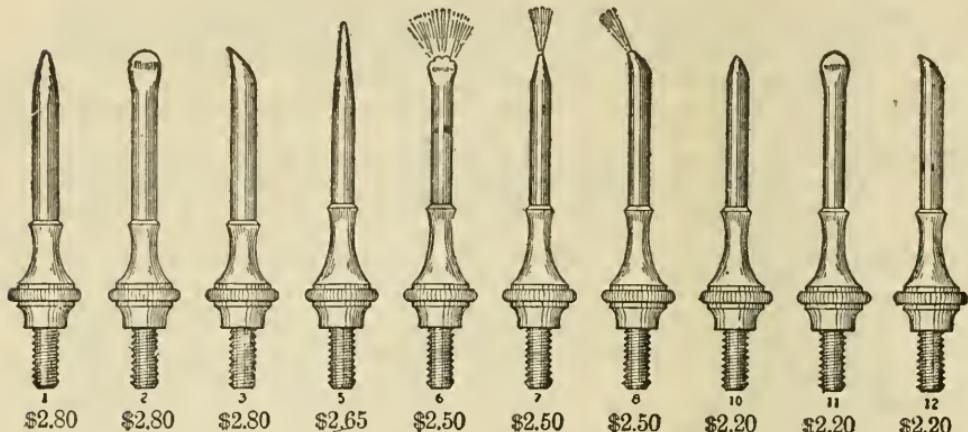
No. 17. "Dragon"
Pyrographic Outfit

A first-class outfit, complete and inexpensive ; has all the essentials for artistic work and well adapted for beginners' use. Includes fine platinum point, cork handle, gasoline bottle and cork for same, alcohol lamp, a double rubber bulb, rubber tubing, metal union cork, two pieces of designed (stamped) practice wood, one pattern and full instructions; all con-

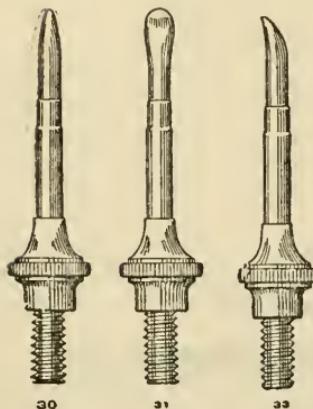
Price \$2.25

For Other Outfits, See Complete Pyrography Catalogue

Platinum Points for Pyrography



Platinum Points, large, Styles 1, round; 2, flat; and 3, curved.....	\$2.80
" " " 5, needle point	2.65
" medium, " 10, round; 11, flat; and 12, curved.....	2.20
" " Scorching, Styles 6, flat; 7, round; and 8, curved.....	2.50
" extra large, Styles 16 and 17, for deep burning and backgrounds, 5.00	
" " " " 19 and 20, " " " " "	8.75
" " " " 21 and 22, " " " " "	5.50



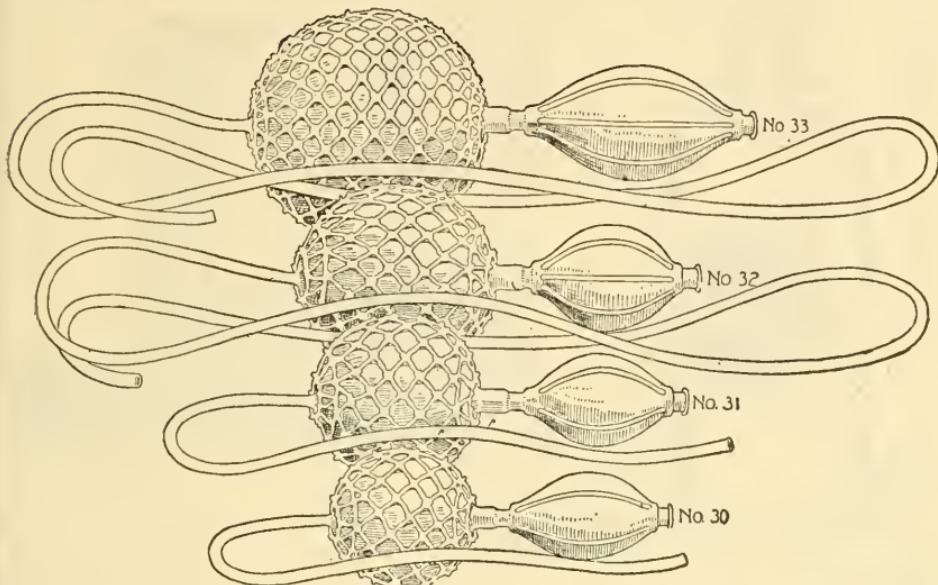
"Dragon" Platinum Points for Pyrographic Work

We recommend these Points as reliable and satisfactory Points at a low price. We believe nothing better is offered for the money. They have given very good satisfaction with our trade.

No. 30. Medium size, round, each.....	\$1.50
" 31, " " flat, each	1.50
" 32, " " curved, each.....	1.50

FOR OTHER POINTS, SEE COMPLETE PYROGRAPHY CATALOGUE

Imported Double Rubber Bulbs



Cork Handles



25



26

No. 25.	Cork Handle.....	Each, \$0 20
" 26.	" " with swivel joint to prevent tube from twisting.....	" .35
" 27.	" Stopper, with metal nozzles.....	" .25
" 30.	Double Rubber Bulb (imported), Small.....	" .0
" 31.	" " " Medium.....	" .75
" 32.	" " " Large, with long Tubing	" 1.00
" 33.	" " " Extra " " Rubber Tubing.....	" 1.50
" 36.	Foot Bellows, complete	" 3 25
" 37.	" " "	" 2.00
" 39.	Rubber Tubing	Per foot, .05
" 41.	Gasoline Bottle, with hook	Each, .15
" 43.	" " and Lamp combined, with hook (imported), special price,	2.00
" 45.	Spirit Lamp	Each, .25
" 47.	Metal Union Cork.....	" .15

Books on Pyrography

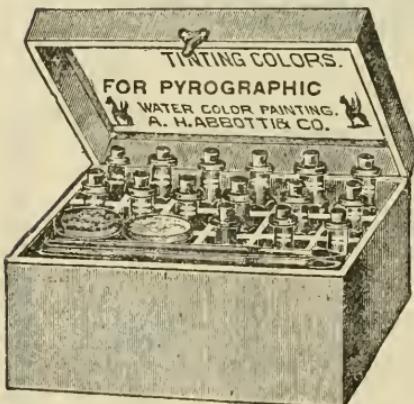
Hand Book on Pyrography, illustrated, by Maud Maude Each. \$0.50

No. 328. Pyro Polish, Stains, Varnishes, Etc. For Finishing Pyrographic Articles

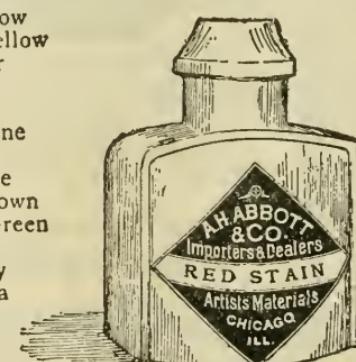


	Each
Wax Finish or Polish,	\$0.15
" " " " 1 oz.....	.35
" " " " 4 oz.....	.60
Orange Stain, 2½ oz.....	.25
Walnut Stain, Oil, 4 oz.....	.25
Flemish Stain, Oil, 4 oz.....	.25
Ebony Stain, Oil, 4 oz.....	.25
Mahogany Stain, Oil, 4 oz.....	.25
Cherry Stain, Oil, 4 oz.....	.25
Pyro Fixative, 2½ oz.....	.25
Shellac Varnish, 2½ oz.....	.25
Red Stain, 2½ oz.....	.25
Blue Stain, 2½ oz.....	.25
Yellow Stain, 2½ oz.....	.25
Green Stain, 2½ oz.....	.25
Violet Stain, 2½ oz.....	.25
Set of Stains (6 colors), 1 oz. bottles, per set.....	.50

No. 329. Pyrographic Tinting Colors For painting on Wood, Leather and Fabrics



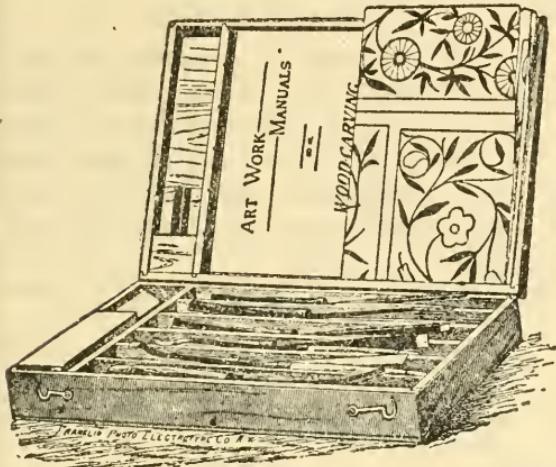
Chrome Yellow
Cadmium Yellow
Rose Madder
Carmine
Vermilion
Violet Carmine
Cobalt
Prussian Blue
Vandyke Brown
Vegetable Green
Olive Green
Payne's Grey
Burnt Sienna
Raw Umber
Sepia



Outfit containing 15 bottles of colors (see list above), a saucer of gold and silver for illuminating, brushes, etc., in neat box, complete, each.....\$1.50
Separate bottles of colors, each..... .10
Saucers of gold or silver, "

For other Polishes, Stains, etc., see complete Pyrographic Catalogue.
Sent on request.

No. 330. Wood Carving Tools



Set No. 2

Set No. 3 comprises 6 Addis' tools, same as Set No. 1 except that the tools are about one inch shorter and only one oil stone and no background punches. Per set.....\$2.50

Set No. 4 comprises 12 Addis' tools, same as Set No. 2 except that the tools are about one inch shorter, and one oil stone. Without manual or background punches. Per set

Set No. 5 comprises 6 American tools in box. Per set.....\$1.50

Basswood Panels, $\frac{1}{8}$ inch thick with beveled edges for carving, chip carving, relief work, etc. The pieces are glued together to make the desired width.

Square or Oblong	Oval
12 x 18 inches, each.....\$0.70	12 x 16 inches, each.....\$0.85
14 x 20 inches, each..... .95	14 x 17 inches, each..... 1.00
18 x 24 inches, each..... 1.45	16 x 20 inches, each..... 1.25

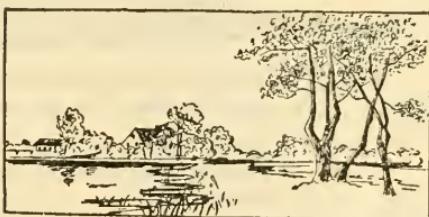
Three-Ply Basswood Panels for Pyrography Decoration



0250A. 10 inch Panel, Stamped... Each, \$0.35
0250B. 12 " " " " " .45
0250C. 14 " " " " " .55



0919. Panel, 6 inches, stamped, \$0.15



0920. Panel, 5x10 inches, stamped, \$0.20

Set No. 1 comprises the following articles: 6 assorted Addis' tools, sharpened and handled, ready for use; one oil stone and 2 background punches. Per set, \$4.75.

Set No. 2 comprises the following articles; 12 assorted Addis' tools, sharpened and handled, ready for use; one oil stone for general service, and one round-edged and V-shaped stone to dress inside edges of bent tools, and 2 background punches; also includes a manual or treatise on wood carving. Per set.....\$8.00

No. 320. Velvet Sheep Skins for Pyrographic and Art Work



Selected Quality

One side smooth, the other side soft, ooze velvet finish. Skins measure about seven square feet each. Full skins only are sold.

Colors: Tan, Light Tan, Mahogany, Red, Gray, Golden Rod Yellow, "Yale" Blue, Dark Green, Light Brown, Seal Brown, White and Black.

Each Large Skins, size about seven square feet,

full skins only.....\$1.75

Extra Large Skins, full skins only..... 2.00

White, Large Skin, one size only..... 2.30

No. 321. Tooling or Carving Calf Skins

This work is thoroughly established. Beautiful and durable articles are made by embossing, tooling, and coloring the calfskin.

Natural (light tan) color is used almost exclusively. It may be colored with our "Art Leather Colors" to almost any desired shade.

Hand Bags, Satchels, Bill Books, Pocketbooks, Card Cases, Ladies' Belts, Watch Fobs, Table Covers, Blotter Corners and Covers, Book and Magazine and Quarterly Covers, and many other useful articles are made in tooled leather.

Calfskins come in size of about eleven or twelve to fifteen square feet and are sold in full skins only.

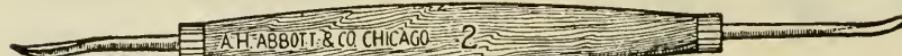
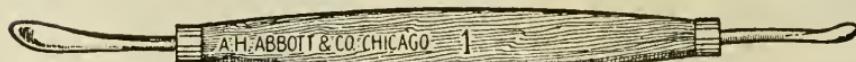
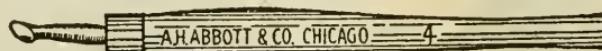
Colors: "Natural" (light tan), Dark Tan, Dark Brown (Chocolate), Wine, Black, Dark Green, Yale or Navy Blue, Medium Gray.

Entire Skins about twelve to fifteen feet.....per square foot \$0.50

Tooled leather articles made up to order in all styles at reasonable prices.

Many suitable designs which may be adapted to the articles furnished at prices from 20 cents to 50 cents and up.

No. 322. Tools for Leather Work



These tools have been selected as the most practical for general purposes of leather work. They are exceptionally well made, and are very much liked.

No. 4 Single End.....Each \$0.45

No. 1 Double End.....Each .75

No. 2 Double End.....Each .75

No. 322A. Leather Tools for Embossing and Repousse Work

No. 11



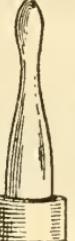
No. 12



No. 13



No. 14

**No. 323. Chasing and Pearling Tools for Leather Work, Backgrounds, Etc.**

A



B



C



D



E



F



G



H

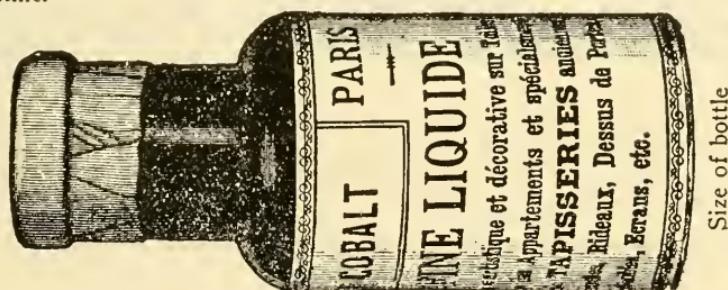
Above assortment gives the most necessary styles, as used by teachers, workers, etc., in Chicago and other cities.

All steel tools, A, B, C, D, E, F, G, H.....Each \$0.35

No. 335. French Liquid Tapestry Colors

In two-ounce bottles.

Prepared especially for Painting Tapestry Canvas and other Textiles. Tapestry Painting is an imitation of the old tapestries. A design is drawn on the tapestry canvas, or a study may be traced, then painted with French liquid tapestry colors much after the manner of water colors, or with oil colors thinned with opaque mixer or turpentine.



Chrome Yellow, Light
Golden Yellow
Cadmium Yellow
Italian Earth
Raw Sienna
Burnt Sienna
Raw Umber
Cassel Earth
Red Brown
Vandyke Brown

Saturn Red
Vermilion
Rose Madder
Violet Blue
Ivory Black
Purple Lake
Cerulean Blue
Cobalt Blue
Ultramarine Blue
Prussian Blue

Indigo
Vegetable Green
Carmine
Emeraude Green
Grass Green
Olive Green
Prussian Green
Crimson Lake
Sepia
Payne's Grey

All colors except carmine, each \$0.20. Carmine, each.....\$0.40
Opaque Mixer, for oil colors (2 oz), per bottle..... .25

No. 332. A. H. Abbott & Co.'s Art Leather Colors, 'Etc.

These stain colors are for the popular Art Leather work. The colors are rich and quiet, yet produce fine contrasts when desired. They are on the lines of the imported goods.

We recommend them to parties who are taking up this popular branch of work for Book and Magazine Covers, for Hand Bags, Pocketbooks, Chatelaine Bags, Music Rolls, Pocket Cigar Cases, Coin Purses of all kinds, Watch Fobs, etc.

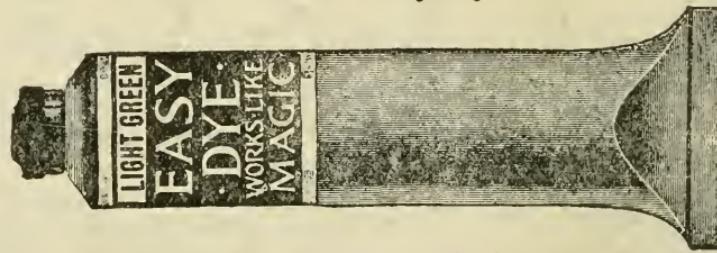
Our Art Leather Colors are satisfactory in every respect.

COLORS

Golden Yellow	Carmine	Peacock Blue
Orange	Violet	Prussian Blue
Sap Green	Burnt Sienna	Payne's Gray
Prussian Green	Vandyke Brown	Black
Scarlet		

Art Leather Colors, one-ounce bottles.....	Each. \$0.40
Art Leather Finish, in bottles.....	" .50
Composite Modeling Clay for raised leather work, per pound.....	.25

No. 333. Easy Dyes



In Large Tubes, size 1 x 5½ inches.

For stencil work and for dyeing Burlap, Cotton, Linen, Silk and Fabrics.

For schoolroom work; for dyeing Raffia, Matting, Burlap, and for textile art work, etc.

We have sold these dyes with perfect satisfaction to our customers. They are much used for school work and dye in hot or cold water. The depth of the color depends on the strength of the solution and the time the articles remain in it. The maker recommends them as fast colors.

Each tube comes in a neat carton with plain instructions for use.

COLORS

Cerise (or American Beauty)	Orange (or Buff)	Grey (or Slate)
Scarlet	Golden Brown (or Tan)	Light Green
Strawberry	Seal Brown	Olive Green
Cardinal Red	Yellow (or Canary)	Cadet Blue (or Baby Blue)
Old Rose	Champagne	Abbott Light Blue
Rose Pink	Violet	Navy Blue
Salmon	Heliotrope	Black

Per Tube\$0.15

NO. 295. STENCILS AND STENCILLING SUPPLIES

For the decoration of draperies, gowns, window curtains, portieres, table covers, scarfs, screens, walls, ceilings, etc., and numerous articles for personal and home use. Complete illustrated list of Stencil Supplies containing full directions for stencilling will be mailed on request.

A few of our new and exclusive stencil patterns. For size and prices see next page.



A stencil pattern is a design cut in a sheet of heavy oiled paper. This paper is laid flat on the cloth or material to be decorated and color brushed over its surface. Thus the design formed by the openings in the paper is transferred to the material beneath. Oil Colors, French Tapestry Dyes, Easy Dyes and Water Colors are excellent for the purpose and are listed elsewhere in this catalogue.

The fabrics or materials most used are Muslin, Linen, Cheesecloth, Denim, Crash, Burlap, and Monk's Cloth. Most of these can be procured at any dry goods store.

The corner designs while shown connected with the borders, are separate stencils and are charged for additional.

Most of the borders illustrated are longer than the stencil we furnish, the pattern being repeated to show the design to better advantage. For example border "B" as shown here has three repetitions of the stencil.

Figures C, F, H, R, T & W, make excellent running borders by repeating them side by side and upright borders by repeating them end to end, thereby forming a natural corner. This feature is exhibited in border "H" which has four repetitions of the stencil.

NO. 295. STENCILS AND STENCILLING SUPPLIES.

Illustrations of below designs are found on previous page.

ARTS & CRAFTS FLOWER DESIGN.

Corner only.

Border only.

A. 13½ inches	\$0.75	B. 6 inches	\$0.50
A. 11¼ " .....	.60	B. 5 " .....	.50
A. 9 " .....	.50	B. 4 " .....	.45
*A. 6¾ " .....	.50	*B. 3 " .....	.40
A. 5½ " .....	.45	B. 2½ " .....	.35
A. 4½ " .....	.40	B. 2 " .....	.30
A. 2¾ " .....	.35	B. 1¼ " .....	.25
A. 1¾ " .....	.35	B. ¾ " .....	.25

CHRYSANTHEMUM DESIGN.

Figure only.

Attachment Border only.

*M. 15½ inches high	\$0.80	N. 6 in. wide by 10 in. high	\$0.35
M. 11½ " .....	.75	N. 4½ in. wide by 7½ in. high .....	.25

POPPY DESIGN.

R. 18 inches	\$1.00
*R. 12 " .....	.90
R. 8 " .....	.80

POND LILY.

C. 20 inches high	\$0.80	S. 3 inches wide	\$0.30
C. 15 " .....	.75	S. 2 " .....	.25
*C. 10 " .....	.60	S. 1¾ " .....	.20
C. 7½ " .....	.55	*S. 1½ " .....	.20
C. 5½ " .....	.50	S. 1 inch .....	.15
C. 4 " .....	.40		

SCROLL DESIGN.

Corner only.

Border only.

D. 4 inches	\$0.30	E. 3½ inches wide	\$0.30
D. 2½ " .....	.25	E. 2½ " .....	.25
*D. 1¾ " .....	.20	*E. 1½ " .....	.20

ARTS & CRAFTS FIGURE.

T. 28 inches high	\$1.00	W. 4 inches square	\$0.35
*T. 19 " .....	.75	*W. 3 " .....	.30
T. 13 " .....	.60	W. 2 " .....	.25
T. 8½ " .....	.50	W. 1½ " .....	.20
		W. 1 " .....	.15
		W. ½ " .....	.15

IRIS DESIGN.

F. 10 inches high	\$0.75		
*F. 7½ " .....	.60		
F. 5½ " .....	.45		

ARTS & CRAFTS ROSE FIGURE.

*H. 4½ inches wide	\$0.25

Corner only.

CONVENTIONAL BORDER.

K. 10¼ inches	\$0.60	L. 6 inches wide	\$0.60
K. 9¾ " .....	.50	L. 5 " .....	.50
K. 7 " .....	.40	L. 4 " .....	.40
*K. 5½ " .....	.30	*L. 3 " .....	.30
K. 3½ " .....	.25	L. 2 " .....	.25
K. 1¾ " .....	.20	L. 1 " .....	.20

OAK LEAF DESIGN.

Corner only.

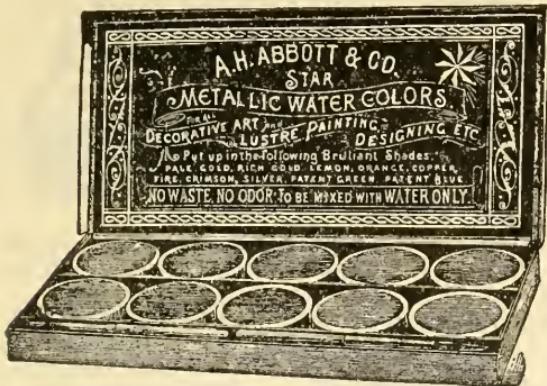
Border only.

*X. 9 inches	\$0.50	*Z. 3 inches wide	\$0.40
X. 7 " .....	.40	Z. 2½ " .....	.30
X. 4¾ " .....	.35	Z. 1½ " .....	.25

*Size shown in illustration on previous page. Illustrations are one-tenth actual size.

When used with water colors or dyes these stencils must be water-proofed by coating them on both sides with shellac varnish.

NOTE: ILLUSTRATIONS OF ALL STENCIL PATTERNS LISTED ON THIS PAGE ARE FOUND ON PREVIOUS PAGE.



No. 338. "Star" Metallic Water Colors

For Decorative Art Painting, on paper, wood, ivorine, iron, silk, satin, plush, and other fabrics; illuminating Xmas cards, birthday, Easter, and menu cards, programs, etc.

Pale gold, rich gold, silver, copper, lemon, orange, crimson, fire, bright (patent) green, ultramarine (patent) blue.

Box, containing 10 small pots of colors and brush, complete.....	\$1.00
Small pots of patent green and patent blue.....	.15
Small pots of other colors.....	.10



No. 338-B. Metallic Water Color Gold or Gold Color Bronze in Cakes

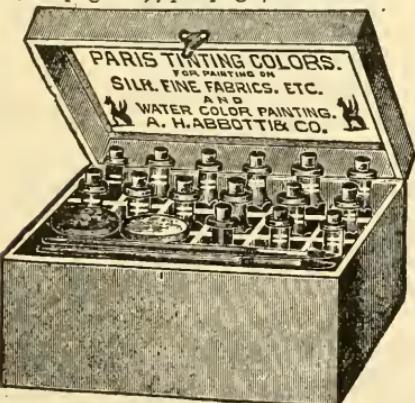
For painting and lettering on silk, satin fabrics, photographs, paper, wood, etc. Per cake.....\$0.20

No. 339. The Air Pencil

For making raised letters and relief work, to be applied to price and show cards, fancy boxes, menus and ornaments of all kinds with most beautiful effect.

Complete outfit, comprising air pencil, bottle of bronze, liquid medium and dry compound, improved filler, cleaning wire, camel hair brush, directions and sample of work.

Each	\$0.75
Liquid medium for air pencil..	.25
Dry Compound for air pencil..	.20
Bronze powders, various colors (see page 46), per pkg.	\$0.10 to .20



No. 334. Paris Tinting Colors

For painting on cloth, chamois, leather, silk, and all kinds of delicate fabrics.

Chrome Yellow	Vandyke Brown
Cadmium Yellow	Vegetable Green
Rose Madder	Olive Green
Carmine	Payne's Grey
Vermilion	Burnt Sienna
Violet Carmine	Raw Umber,
Cobalt	Sepia
Prussian Blue	

Outfit containing 15 bottles of colors, (see list above), a saucer of gold and silver, brushes, etc., in neat box, complete.....	Each, \$1.50
Separate bottles of colors.....	.10
Saucers of gold or silver, small size.....	.10

No. 341. Winsor & Newton's Moist Water-Colors

In Pans and Half Pans



Half Pan



Whole Pan

Series 1. Half Pans.....Each, \$0.10 Whole Pans.....Each, \$0.20

Antwerp Blue*	Chrome Deep	Ivory Black**	Prussian Blue*
Bistre	Chrome Orange	King's Yellow	Prussian Green
Blue Black**	Cologne Earth	Lamp Black**	Raw Sienna**
Brown Ochre**	Dragon's Blood	Light Red**	Raw Umber*
Brown Pink	Emerald Green*	Mauve	Roman Ochre**
Burnt Sienna**	Flake White	Naples Yellow*	Sap Green
Burnt Umber**	Gamboge	Naples Yellow, Deep*	Terre Verte*
Charcoal Grey**	Hooker's Green No. 1	Neutral Tint*	Vandyke Brown
Chinese Blue	Hooker's Green No. 2	New Blue**	Venetian Red**
Chinese White**	Indian Red**	Olive Green*	Vermilion*
Chrome Lemon	Indigo*	Payne's Gray*	Yellow Lake
Chrome Yellow	Italian Pink	Permanent Blue**	Yellow Ochre*

Series 2. Half Pans.....Each, \$0.25 Whole Pans.....Each, \$0.45

Alizarin Carmine*	Cyanine Blue*	Roman Sepia*
Alizarin Crimson*	Indian Yellow*	Rose Madder (Alizarin)*
Alizarin Green	Leitch's Blue*	Ruben's Madder
Alizarin Orange	Mars Yellow**	Ruby Madder (Alizarin)*
Alizarin Scarlet*	Madder Carmine (Alizarin)*	Scarlet Lake*
Alizarin Yellow	Neutral Orange*	Scarlet Madder (Alizarin)*
Brown Madder	Orange Vermilion*	Scarlet Vermilion*
Carmine Lake	Permanent Brown*	Sepia*
Cerulean Blue**	Permanent Crimson	Warm Sepia**
Crimson Lake	Purple Lake	

Spectrum Red, Spectrum Yellow, Spectrum Violet

Series 3. Half Pans.....Each, \$0.30 Whole Pans.....Each, \$0.60

Cadmium Yellow, Extra Pale	Emerald Oxide of Chromium**	Oxide of Chromium**
Cadmium Yellow, Pale	French Blue**	Oxide of Chromium, Transparent**
Cadmium Yellow, Middle* (Opaque)	French Ultramarine**	Permanent Mauve
Cadmium Yellow,* or Cadmium Yellow, Deep*	Indian Purple	Permanent Violet**
Cadmium Orange*	Intense Blue*	Permanent Yellow
Cobalt Blue**	Lemon Yellow**	Pure Scarlet
Cobalt Green*	Mars Orange**	Ultramarine Ash-Gray**
Cobalt Violet**	Mineral Gray	Veronese Green
	Mineral Violet**	Viridian**
	Orient Yellow**	

Series 4. Half Pans.....Each, \$0.50 Whole Pans.....Each, \$1.00

Aureolin**	Madder Carmine*	Rose Doré
Aurora Yellow**	Madder Lake*	Rose Madder*
Burnt Carmine	New Olive Green**	Rose Madder, Pink Shade*
Carmine	Pink Madder*	Scarlet Madder.
Cobalt Yellow**	Primrose Aureolin**	Violet Carmine
Field's Orange Vermilion*	Purple Madder*	Yellow Carmine
Gallstone		

Series 5. Half Pans.....Each, \$0.70 Whole Pans.....Each, \$1.35

Smalt**

Ultramarine Ash**

*** The Colors marked with one (*) and two (**) asterisks constitute Winsor & Newton's "Selected List," and are marked S. L. on the label. Those with one asterisk (*) are all of good permanence while those with two asterisks (**) may be considered absolutely permanent under all ordinary conditions of Water Color painting.

No. 342. A. H. Abbott & Co.'s Finely Prepared Moist Water Colors.



In Pans and
Half Pans

Half Pan



Whole Pan

We call attention to the fineness and brilliancy of these colors.

Half Pans, each, \$0.08 Whole Pans, each, \$0.15

Antwerp Blue	Hooker's Green, No. 2	Olive Green
Brown Pink	Indian Red	Paynes Gray
Burnt Sienna	Indigo	Prussian Blue
Burnt Umber	Italian Pink	Raw Sienna
Chinese White	Ivory Black	Raw Umber
Chrome Yellow	Lamp Black	Terre Verte
Chrome Deep	Light Red	Vandyke Brown
Chrome Green	Mauve	Venetian Red
Emerald Green	Naples Yellow	Vermillion
Gamboge	Neutral Tint	Yellow Ochre
Hooker's Green, No. 1	New Blue	

Half Pans, each, \$0.15 Whole Pans, each, \$0.25

Brown Madder	Geranium Lake	Scarlet Lake
Cerulean Blue	Purple Lake	Sepia
Crimson Lake	Rose Carthame	Warm Sepia

Half Pans, each, \$0.25 Whole Pans, each, \$0.40

Cadmium Yellow	Carmine	Rose Madder
Cadmium Orange	Indian Yellow	Ultramarine
Cobalt Blue	Lemon Yellow	

No. 344. Empty Porcelain Whole Pans and Half Pans are on Page 80

No. 343. Winsor & Newton's Water Colors

Dry, in Whole Cakes and Half Cakes



Whole Cake



Half Cake

The list of colors and prices for Whole Cakes and Half Cakes are found on page 70, being the same as for Pans and Half Pans there listed. However, there are a few exceptions and additions, viz.:

Additional Colors

not listed on page 70

Series 1. Whole cakes, 20c; half cakes, 10c each—Bronze, British Ink, Constant White.

Series 2. Whole cakes, 45c; half cakes, 25c each—Black Lead.

The following colors are not made in Cakes or Half Cakes:

Series 1. Chinese Blue, Mauve and Naples Yellow Deep.

Series 2. Madder Carmine (Alizarin), Permanent Brown, Permanent Crimson, Rose Madder (Alizarin), Ruby Madder (Alizarin), Scarlet Madder (Alizarin).

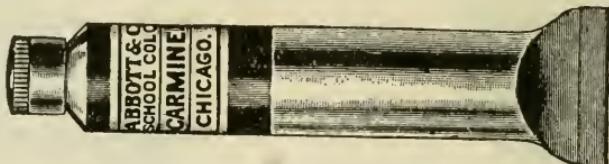
Series 3. Cadmium Yellow Extra Pale, Cadmium Yellow Middle.

Series 4. Cobalt Violet, Emerald Oxide Chromium, Mineral Gray, Mineral Violet, Orient Yellow, Oxide of Chromium Transparent, Permanent Mauve, Permanent Yellow, Ultramarine Ash-Gray, Cobalt Yellow, New Olive Green, Rose Madder (Pink Shade).

Above illustrations are about two-thirds size of the goods

No. 346. A. H. Abbott & Co.'s "Art School" Moist Water Colors.

Large Size 3-inch Tubes. All Colors at One Price.

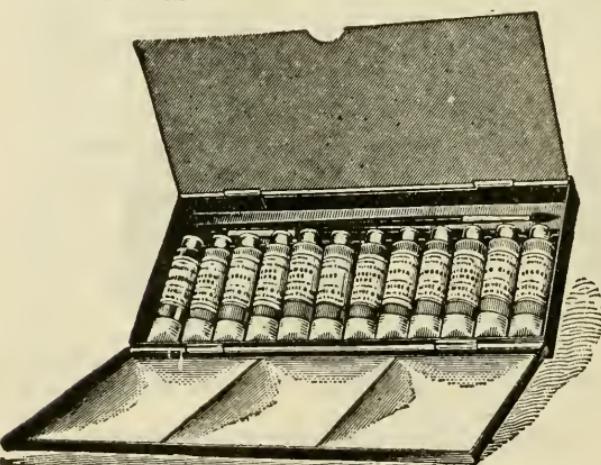


In addition to the label, tinted paper on the tube indicates the color.

These moist water colors come in large 3-inch tubes, and are especially manufactured for schools, sketcher's, designer's and amateur's use. They are very finely ground by machinery. We introduce the series for the use of artists, designers and others. The colors are made in some cases entirely, and in other cases partly, from the true artist's pigments.

Per tube \$0.10

Alizarin Crimson	Gamboge	Olive Green
Antwerp Blue	Green Bice	Payne's Gray
Burnt Sienna	Hooker's Green, No. 1	Permanent Blue
Brown Madder	Hooker's Green, No. 2	Prussian Blue
Burnt Umber	Indian Red	Raw Sienna
Cadmium Yellow	Indian Yellow	Raw Umber
Cadmium Yellow, Pale	Indigo	Rose Madder
Carmine	Ivory Black	Sap Green
Chinese White	Lamp Black	Scarlet Lake
Chrome Orange	Lemon Yellow	Sepia
Chrome Yellow, Middle	Light Red	Terre Verte
Chrome Yellow, Pale	Mauve	Ultramarine Blue
Cobalt Blue	Naples Yellow	Vandyke Brown
Crimson Lake	Neutral Tint	Vermilion
Emerald Green	New Blue	Yellow Ochre



**No. 352. A. H. A. &
Co.'s "Art School"
Moist Tube Colors in
Japanned Tin Box.**

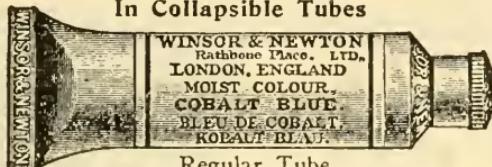
Box contains twelve tubes of "Art School" colors, three inches long and three camel hair brushes. Each \$2.00
Colors: Burnt Sienna, Carmine, Chinese White, Chrome Yellow, Gamboge, Hooker's Green No. 2, Rose Madder, Prussian Blue, Ultramarine Blue, Vandyke Brown, Vermilion, Yellow Ochre.

Any other "Art Student's" moist tube colors may be substituted for the above at the same price.

**No. 362. Japanned Tin Box for Art School Moist Tube Colors.
(See cut of 352.)**

(Empty.) Has inside flap for palette and holds twelve 3-inch tubes; and has space for brushes. (See cut above.) Each..... \$0.60

No. 347. Winsor & Newton's Moist Water-Colors In Collapsible Tubes



Regular Tube

Series 1. Per Tube.....\$0.20

Antwerp Blue*	Chrome Yellow	Italian Pink	Prussian Blue*
Bistre	Chrome Deep	Ivory Black**	Prussian Green
Blue Black**	Chrome Orange	Kings' Yellow	Raw Sienna**
Brown Ochre**	Cologne Earth	Lamp Black**	Raw Umber*
Brown Pink	Davy's Gray**	Light Red**	Roman Ochre**
Burnt Sienna**	Dragon's Blood	Mauve	Sap Green
Burnt Umber**	Emerald Green*	Naples Yellow*	Terre Verte*
Charcoal Grey**	Flake White	Naples Yellow, Deep*	Vandyke Brown
Chinese Blue*	Gamboge	Neutral Tint*	Venetian Red**
Chinese White** (price below)	Hooker's Green No. 1	New Blue**	Vermilion*
Chrome Lemon	Hooker's Green No. 2	Olive Green*	Yellow Lake
	Indian Red**	Payne's Gray*	Yellow Ochre**
	Indigo*	Permanent Blue**	

Series 2. Per Tube.....\$0.45

Alizarin Carmine*	Indian Yellow*	Roman Sepia*
Alizarin Crimson*	Leitch's Blue*	Rose Madder (Alizarin)*
Alizarin Scarlet*	Madder Carmine (Alizarin)*	Rubens' Madder
Brown Madder	Mars Yellow**	Ruby Madder (Alizarin)*
Carmine Lake	Neutral Orange*	Scarlet Lake*
Cerulean Blue**	Orange Vermilion*	Scarlet Madder (Alizarin)*
Crimson Lake	Permanent Brown*	Scarlet Vermilion*
Cyanine Blue*	Permanent Crimson*	Sepia*
	Purple Lake	Warm Sepia*

Spectrum Red, Spectrum Yellow, Spectrum Violet

Series 3. Per Tube.....\$0.60

Cadmium Yellow, Extra Pale	Cobalt Violet**	Mineral Violet**
Cadmium Yellow, Pale	Emerald Oxide of Chro- mium**	Orient Yellow**
Cadmium Yellow, Middle** (Opaque)	French Blue**	Oxide of Chromium**
Cadmium Yellow or Cad- mium Yellow Deep*	French Ultramarine**	Oxide of Chromium, Trans- parent**
Cadmium Orange*	Indian Purple	Permanent Yellow*
Cobalt Blue**	Lemon Yellow**	Ultramarine Ash—Gray**
Cobalt Green*	Mars Orange**	Veronese Green*
	Mineral Gray	Viridian**

Series 4. Per Tube.....\$0.90

Aureolin**	Madder Carmine*	Rose Dore'
Aurora Yellow**	Madder Lake*	Rose Madder*
Burnt Carmine	New Olive Green**	Rose Madder, Pink Shade*
Carmine	Pink Madder*	Scarlet Madder
Cobalt Yellow**	Primrose Aureolin*	Violet Carmine
Field's Orange Vermilion*	Purple Madder*	Yellow Carmine

Series 5. Per Tube.....\$1.45

Small**	Ultramarine Ash**
Chinese White** in regular size tubes.	.....per tube \$0.15
Chinese White** in large tubes (see cut on page 72A).	.....per tube .30
Chinese White** in extra large tubes (see cut on page 72A).	.....per tube .65
Lamp Black** in large tubes (see cut on page 72A).	.....per tube .30

* **The Colors marked with one (*) and two (**) asterisks constitute Winsor & Newton's "Selected List," and are marked S. L. on the label. Those with one asterisk (*) are all of good permanence while those with two asterisks (**) may be considered absolutely permanent under all ordinary conditions of Water Color painting.

Above illustration about two-thirds size of the goods

Winsor & Newton's Moist Water Color Chinese White, Etc.

Winsor & Newton's Chinese White is a peculiar preparation of White Oxide of Zinc, and the only perfectly permanent body color White Pigment for Water Color Painters.



Extra Large Size Tube



Large Size Tube



Extra Large Size Bottle

Above illustrations about two-thirds size of the goods.

	Each
No. 347-A. Chinese White in Regular size tubes.....	\$0.15
No. 347-B. Chinese White in Large size tubes.....	.30
No. 347-C. Chinese White in Extra Large size tubes.....	.65
No. 353-A. Chinese White in Small size bottles.....	.20
No. 353-B. Chinese White in Large size bottles.....	.30
No. 353-C. Chinese White in Extra Large size bottles.....	.65
No. 354. Lamp Black, in Studio size tubes, $\frac{3}{4} \times 4$ inches.....	.60
Extra large size tubes and bottles contain about three times the quantity of large size.	



Albanine and Process Black for Reproduction Work



No. 2099

Cuts are much reduced.



No. 2100

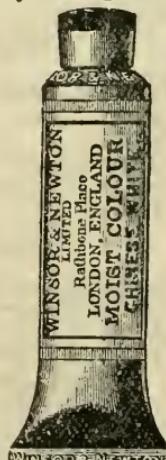
Cuts are much reduced.

Each

No. 2099. Albanine, a pure photographic white, large bottles..... \$0.30

No. 2100. Process Black, a dead black

of great density, large bottles.... .30



No. 351. Winsor & Newton's Winchester Air Brush or
Aerograph Water Colors



For Designing, Air Brush, and
Portrait Copying House Art Work

Price Each, \$0.35

Alizarin Green	Mauve Blue Shade
Blanc D'Argent	Mauve Purple Shade
No. 2	Naples Yellow
Burnt Sienna	Neutral Tint
Burnt Umber	Permanent Crimson
Charcoal Gray	
Chinese White	Permanent Scarlet
Chrome Lemon	Prussian Blue
Chrome Yellow	Raw Sienna
Chrome Deep	Raw Umber
Chrome Orange	Ultramarine Light
Cologne Earth	Ultramarine Middle
Emerald Green	Ultramarine Deep
Indian Red	Vandyke Brown
Lamp Black	Vermilion
Light Red	Yellow Ochre

Price Each, \$0.50

Emerald Oxide of Chromium	Indian Yellow
Brown Madder	Sepia

No. 355. Winsor & Newton's Liquid Colors and Preparations
For Water Color Drawing, Etc.

In large bottles except as noted.

	Each
Gold Ink.....	\$0.30
Silver Ink.....	.30
Indian Ink, large.....	.30
Indian Ink, small.....	.20
Indelible Brown Ink.....	.30
Water Proof Black Ink, round bottle.....	.30
Sepia.....	.30
Carmine.....	.30
Crimson Lake.....	.30
Vermilion.....	.30
Prout's Brown.....	.30
Prussian Blue.....	.30
Lamp Black.....	.30
Asphaltum.....	.30
Graphite.....	.30
Gum Water, large round bottle.....	.30
Illuminating Body (Opaque), med. bottle.....	.30
Raising Preparation for illuminating, me- dium bottle.....	.30
Water Color Megilp, medium bottle.....	.30
Ox Gall, colorless.....	.30

In Covered China Pots

Illuminating Burnish Gold Size.....	\$0.30
Illuminating Water Matt Gold Size.....	.30
Ox Gall in paste form.....	.30



Above illustrations about two-thirds size of the goods

Nos. 348 and 349. Schoenfeld & Co.'s Moist Water Colors

In Tubes and Bottles (Glass Stoppers).

To avoid mistakes, please specify whether Tubes or Bottles are desired.



Tube (Cut $\frac{3}{8}$ size)

No. 348. Tubes	Each, \$0.15
No. 349. Bottles	" .35

Antwerp Blue	Naples Yellow
Brilliant Yellow, Light	Naples Yellow, Reddish
Brown Ochre	Neutral Tint
Brown Pink	New Blue
Burnt Umber	Olive Green
Burnt Sienna	Payne's Gray
Carmine Lake, No. 2	Permanent Blue
Charcoal Gray	Permanent Green, Light
Chinese Vermilion	Permanent Green, Medium
Chinese White	Permanent Green, Deep
Chrome Green, Deep	Prussian Blue
Chrome Yellow, Light	Purple Lake
Chrome Yellow, Medium	Raw Sienna
Chrome Yellow, Deep	Raw Umber
Chrome Yellow, Orange	Sap Green
Cinnabar Greens (see Zinnober Greens)	Sepia
Emerald Green	Terre Verte
Gamboge	Vandyke Brown
Green Lake, Dark	Venetian Red
Hooker's Green, No. 1	Vermillion, Light
Hooker's Green No. 2	Vermillion, Deep
Indian Red	Warm Sepia
Indigo	Yellow Ochre, No. 1
Ivory Black	Yellow Ochre, No. 2
Lamp Black	Zinnober Green, Light
Lemon Yellow (Yellow Ul- Light Red tramarine)	Zinnober Green, Yellowish
Magenta Lake	Zinnober Green, Deep
Mauve	



Bottle
(Cut $\frac{3}{8}$ size)

No. 348. Tubes	Each, \$0.30
No. 349. Bottles	" .50

Carmine Lake, No. 1	Geranium Lake	Scarlet Lake
Crimson Lake	Rose Carthame	Scarlet Vermilion
French Blue	Safflower Red	

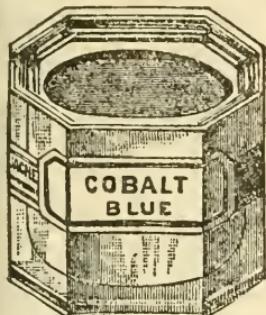
No. 348. Tubes	Each, \$0.50
No. 349. Bottles	" .75

Brown Madder	Cadmium Yellow, Orange	Pink Madder
Cadmium Yellow, Lemon	Cerulean Blue	Rose Madder
Cadmium Yellow, Light	Cobalt Blue	Ultramarine Blue
Cadmium Yellow, Medium	Deep Madder	Viridian (Vert Emeraude)
Cadmium Yellow, Deep	Indian Yellow	

No. 348. Tubes	Each, \$0.75
No. 349. Bottles	" 1.00

Aureolin	Carmine	Purple Madder
Burnt Carmine	Madder Carmine	Violet Carmine
Chinese White in Regular size tubes .....	.....	Each \$0.15
Chinese White in Large size tubes .....	.....	" .30

No. 350. Bourgeois' French Moist Water Colors
In Octagonal Glass Pots and Tubes



The glass pots contain more than double the quantity in the whole pans at nearly the same price. They are in a moist state and readily yield the full richness of tint upon the application of the moistened brush.

First Series.....Glass pots, each \$0.30.....Tubes, each \$0.20

Antwerp Blue	Chrome Yellow, light	Italian Pink	Prussian Green
Blue Black	Chrome Yellow, medium	Lamp Black	Raw Sienna
Bleu Celeste	Chrome Yellow, deep	Lemon Yellow	Raw Umber
Brown Ochre	Cologne Earth	Light Red	Roman Ochre
Brown Pink	Dragon's Blood	Naples Yellow	Sap Green
Burnt Sienna	Emerald Green	Naples Yellow.	Sky Blue
Burnt Umber	Gamboge	greenish	Silver White
Chinese White	Green Lake	Neutral Tint	Terra Verte
Chrome Green, light	Hooker's Green	Olive Green	Vandyke Brown
Chrome Green, medium	Indian Red	Payne's Grey	Venetian Red
Chrome Green, deep	Indigo	Peach Black	Yellow Lake
Chrome Yellow, Lemon or Chrome Citron	Ivory Black	Prussian Blue	Yellow Ochre

Second Series.....Glass pots, each \$0.50.....Tubes, each \$0.30

Brilliant Yellow	Purple, light	Violet, Extra, light
Carmine Lake, dark	Purple, dark	Violet, Extra, deep
Crimson Lake	Scarlet Vermilion	Vermilion, light
Crimson Lake, light	Sepia	Vermilion, deep
New Blue	Ultramarine Blue, light	Warm Sepia
Orange Vermilion	Ultramarine Blue, deep	

Third Series.....Glass pots, each \$0.75.....Tubes, each \$0.40

Brown Madder	Cyprus Green, light	Rose Madder
Carmine, fine, No. 2	Cyprus Green, deep	Sevres Blue
Cerulean Blue	Geranium Rose	Scarlet Lake
Chinese Orange	Rose Carthame	Turquoise Blue

Fourth Series.....Glass pots, each \$1.25.....Tubes, each \$0.75

Cadmium Lemon or Citron	Cadmium, deep	Cobalt Violet
Cadmium, light	Cadmium Orange	Indian Yellow
Cadmium, medium	Cobalt Blue	Pure Scarlet

Fifth Series.....Glass pots, each \$1.50.....Tubes, each \$1.00

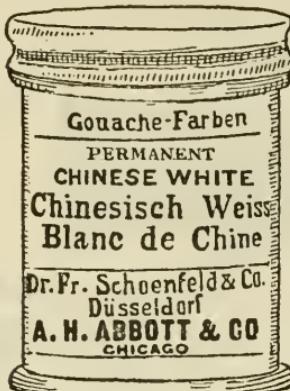
Burnt Carmine	Extra Fine Carmine	Gallstone
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Sixth Series.....Glass pots, each \$2.25.....Tubes, each \$1.50

Madder Carmine—Small

**No. 350-S. Schmincke & Co.'s Tempera Water Colors
In Collapsible Tubes**

Finest Carmine for Poppies, Draperies, 2-inch tube.....	Each \$0.45
Same, Large, 4-inch tubes.....	" .80
Alizarin Red, Light, 2-inch tube.....	" .30
Sepia, 2-inch tube.....	" .15



Gouache-Farben

PERMANENT

CHINESE WHITE

Chinesisch Weiss
Blanc de ChineDr. Fr. Schoenfeld & Co.
Düsseldorf
A. H. ABBOTT & CO.
CHICAGO

Screw Cap Jar

Schoenfeld & Co.'s Moist Water Color Chinese White

	Each
No. 348. Tube, single size.....	\$0.20
No. 348. Tube, double size.....	.40
No. 349. Bottle .....	.30
No. 396. Screw cap jar.....	.30

A. H. Abbott & Co.'s Chinese White

No. 397. Screw cap jar.... Each, \$0.30

Bottle Much Reduced

WHITE INK.

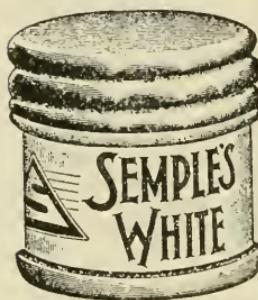
2½-ounce bottles.....	Each. \$0.25
Small bottles.....	" .15

No. 398. A. H. Abbott & Co.'s White Ink

For, writing and lettering on black and dark shades of boards, papers, etc., using pen or brush.

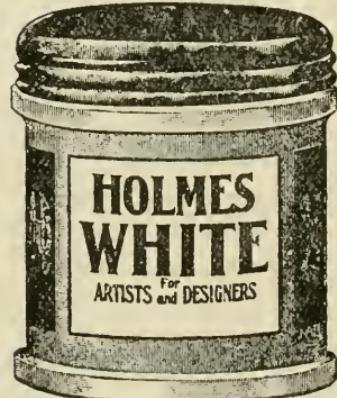
2½-ounce bottles.....	Each. \$0.25
Small bottles.....	" .15

No. 399-S. Semple's White in Glass Jars



A moist water-color white for all artistic purposes. Can be used thick or thin, as a wash, body color, using brush, pen, or air brush. Flows easily from the brush, mixing with all water-colors except other whites. Will not crack, peel, or blister. Moistens up quickly with water. Can be worked over before it is wholly dry without the white working up, thus saving time. When used pure or mixed with other colors, will not rub or smut, staying where it is put. An engraving made from a drawing on which it has been used, retains all the delicate gradations of color in the original. Is much used in retouching photos for half-tone reproduction. Reproduces as satisfactorily with electric light as daylight. Glass jars, with nickel-plated screw cap..... Each, \$0.25 Half-pound jars, with nickel-plated screw cap.... " 1.50

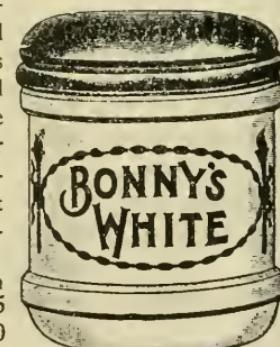
No. 399-B. Bonny's White



HOLMES
WHITE
ARTISTS for DESIGNERS

Photographs white and is white—it does not turn yellow nor discolor. Is of good body, not too opaque. Does not peel or chip when used in the usual way. Can be worked over with another color while still moist. Produces a smooth surface. It mixes freely with water-colors.

Each	
3/4-ounce jars.....	\$0.25
1/2-pound jars.....	1.40



No. 399-H. Holmes' White

This moist water-color white has proved very satisfactory to illustrators, designers, and artists. It gives a good quantity for the money and the demand for it is increasing. Per one-ounce jar..... \$0.25

Above illustrations are about two-thirds size of the goods

Winsor & Newton's Colors for "Process" Reproduction



353-W, also Style of 353-B
and 351

	Each
No. 353-W. Process White, in bottles; photographs its true value; works perfectly in the air brush; and has the additional advantage of being free from lead.....	\$0.35
No. 353-B. Blanc D'Argent No. 1, in bottles. Prepared expressly for use in drawings intended for Process Reproduction. Easy and pleasant to work with. Photographs white..	.25
No. 351. Blanc D'Argent No. 2, in bottles. Specially prepared for Air Brush Work, for which purpose it is greatly preferable to the ordinary Blanc D'Argent No. 1. Per bottle..	.35
No. 354-S. Sepia, in tubes $\frac{1}{2} \times 2$ inches.....	.30
No. 354-A. Blanc D'Argent (Silver White) in tubes $\frac{3}{4} \times 2$.....	.25
No. 354-L. Process Reproduction Lamp Black, in tubes $\frac{3}{4} \times 2$ inches.....	.25
No. 354-L. Water Color Lamp Black, in tubes $\frac{3}{4} \times 4$ inches.....	.60

No. 350-A. Bourgeois Blanc D'Argent

A superfine white for Water Color Drawings, etc. In bottles, round or hexagon, per bottle.....

\$0.25

No. 347-B. Winsor & Newton's Moist Water Color Monochrome Tints

Moist in tubes $\frac{1}{2} \times 2$ inches

For spotting and retouching Carbon Tissues, Enlargements, and Autotypes.

Series 1..... **Per tube, \$0.25**

Brown.....	No. 1	Charcoal Gray No. 12	Ivory Black
Purple Brown....	No. 2	Burnt Sienna	Lamp Black
Purple Black.....	No. 3	Burnt Umber	Neutral Tint
Gray Slate.....	No. 4	Chinese White	Prussian Blue
Blue Slate.....	No. 5	Flesh Tint No. 1	Raw Sienna
Terra Cotta.....	No. 7	Flesh Tint No. 2	Vandyke Brown
Bronze Green.....	No. 8	Hooker's Green No. 2	Venetian Red
Payne's Gray.....	No. 10	Indian Red	Vermilion

Series 2..... **Per tube, \$0.50**

Sepia No. 6	Alizarin Scarlet
Warm Sepia No. 9	Flesh Tint No. 3
Scott's Photo-Monochrome No. 11	Roman Sepia

Series 3..... **Per tube, \$0.65**

Cobalt Blue	French Blue
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No. 399-T. Thompson's Improved White

A reliable white for water-color drawings, having the advantages both of oil and water color; to be applied in the same way as oil paint, using oil color brushes.

This white is a special white for artistic work, differs from the flowing or commercial kinds. Gives a picture the painter quality and technique of oil paint and free from the chalky appearance of Chinese white. Large tube.....Each, \$0.30

No. 356. Deck Palette Tints, "Retouch" Colors In Tubes.

Used by photo-engravers, illustrators, etc., for spotting and retouching photographs, which consist of a set of five tubes from a dark shade to a very light shade. No. 1 being a dark red, shading to a very light red, No. 5
 No. 356-B. Size of tubes, $\frac{1}{2} \times 2$ in. Per set of 5 tubes..... \$1.25
 No. 356-C. Size of tubes, $\frac{3}{4} \times 4$ in. Per set of 5 tubes..... 3.75

No. 357-T. Talens' Photo-Retouch Colors

For retouching photographs. Dries with gloss. Made in three shades.

Retouch I (reddish)	{	Each	\$0.25
Retouch II (brownish)			
Retouch III (Blackish)			

No. 357-R. Rembrandt Water Color Black

Moist in tubes.

"The best Black ever made." Very finely ground. Specially adapted for the Air Brush. Studio size ($\frac{3}{4} \times 4$ inches)..... Each, \$0.60
 Small size ($\frac{1}{2} \times 2$ inches)..... " .20

No. 357-W. Gunther Wagner's Albumen Spotting or "Retouch" Colors

For Retouching Photographs—Drying with Gloss. Moist in tubes.

These colors dry with gloss to suit the high surface of the photograph.

Made in three dark shades and three white shades. The whites are used to produce pure white on the photo as required. The right white must be chosen to get the desired effect on the photograph.

	Each
Albumen White I for use on dark parts.....	\$0.25
Albumen White II for use on medium parts.....	.25
Albumen White III shows more bluish shades on either light or dark parts .....	.25
Retouch Red I.....	.25
Retouch Brown II.....	.25
Retouch Black III.....	.25
Moist Opaque for backing negatives, per tube.....	.25

To cover on the back of the negative parts not to be colored.

No. 357-G. Gihon's Opaque for Retouching Negatives

A dense, non-acting water-color paint for stopping out imperfect backgrounds or defective skies, in negatives; also used for coating the inside of lenses or other brass work, for obscuring the interior of camera boxes.

To use, apply with an ordinary brush moistened with water.

Cakes, size about $2\frac{1}{4} \times 1\frac{1}{2} \times \frac{7}{16}$ inches thick.	
Per cake.....	\$0.60

No. 356-A. A. H. Abbott & Co.'s Special Moist Colors for Air Brush

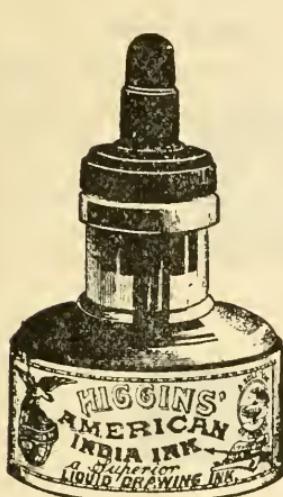
Quarter-ounce jars Lamp Black and Sepia, each, \$0.35



No. 360. "Margo" Water Colors

Moist in tubes.

Margo Water Colors are made on the same principles as Margo Oil Colors, for description of which see No. 111-5 on page 11C.
 Sets of twelve tubes, being six tubes of colors and six tubes of hues, size $\frac{1}{2} \times 3$ inches, per set \$3.00
 Large tubes of White, per tube..... .35



Nos. 2064 and 2065



No. 2081A



No. 2084

Higgins' Liquid Drawing Inks

Higgins' American Inks are the standard liquid drawing inks of the world. They are used and endorsed by the leading schools, colleges, and institutes. Three-fourths of the professional draftsmen of this country use no other drawing ink.

Each

No. 2064. Black. Waterproof, white label. Note: Waterproof is the kind most used	\$0.25
Colors, all waterproof—Carmine, Scarlet, Vermilion, Brick Red, Blue, Yellow, Green, Orange, Brown, Indigo, and Violet.....	.25
No. 2065. Black. General, red label, flows more freely than the waterproof..	.25
Black, Waterproof or General, half pints (8 oz.).....	2.00
" " " " pints	3.75
" " " " quarts	7.00

A. H. Abbott & Co.'s Waterproof Drawing Inks

Made by a new formula entirely different from others, and their excellent features are not attained in any of the inks hitherto considered satisfactory. The Black is extremely smooth flowing, yet of the deepest shade and extensively used for Architectural, Mechanical Drawing and Pen and Ink and Photo reproduction work.

The colors are brilliant and of powerful hues, which may be mixed to produce others and diluted for washes.

No. 2081A. A. H. Abbott & Co.'s Black Waterproof Drawing Ink, 1-ounce bottle with patent quill feeder.....	\$0.25
No. 2083A. A. H. Abbott & Co.'s Colored, Waterproof Drawing Inks—Yellow, Green, Brown, Carmine, Blue—1-ounce bottle, with patent quill feeder .....	.25

No. 2084. "Chin-Chin" Waterproof Liquid Pearl Ink

It is intensely black, smooth-flowing, and insoluble when dry. With quill filler. Per bottle.....\$0.25

No. 2089. Bourgeoys' Liquid India Ink Waterproof Black

A reliable French-made waterproof black ink, that is very satisfactory in working. Per bottle.....\$0.25



Higgins' Eternal, Engrossing and White Inks

Eternal Ink is a true, black Carbon Ink for general writing; black when written and eternally remaining so. Age, air, and sunlight do not affect its color.

Engrossing Ink is a dense black indestructible ink specially adapted to all important writings, records, and engrossing, and for fancy penmanship, card writing, etc. It is also water-proof when dry.

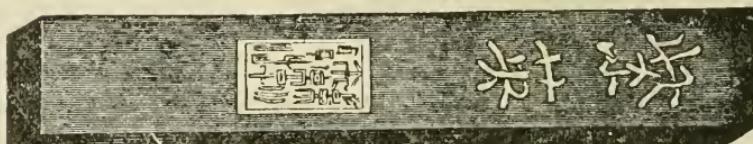
No. 2135M. Eternal Ink, 2 oz. bottle, Black.....	Each, \$0.10
No. 2138M. Engrossing Ink, 2 oz. bottle, Black.....	" .20
No. 2063M. White Ink, a pure white ink for pen lines, writing or brush tints, 3/4-oz. bottle.....	Each, .25

India Ink in Sticks



Nos. 2174M, 2175M

	Each
No. 2173M. Black, common, 2 1/4 inches long, 64 to lb., for schools.....	\$0.10
No. 2174M. Black, medium, 2 1/4 inches long, 64 to lb., for schools, oval lion head	.20
No. 2175M. Black, medium, 3 1/4 inches long, 40 to lb., for schools, oval lion head	.25



Nos. 2160M, 2161M

	Each
No. 2160M. Square, black, gilt figures, super, large	\$1.00
No. 2161M. Square, black, gilt figures, super, small.	.50

Higgins' Photo-Mounter

A new adhesive for mounting photographs, pictures, engravings, etc. It is not a paste, but rather a vegetable glue. Never sours. Pure white, guaranteed not to injure or color any mounting.

	Each
No. 2125M. 3 oz. Screw Capped Jars.....	\$.15
No. 2126M. 6 oz. Screw Capped Jars.....	.25

Higgins' Drawing Board and Library Mucilage

This is a novel, semi-fluid adhesive of great strength and body, specially prepared for any work requiring a quick acting and powerful adhesive.

No. 2128M. Drawing Board Mucilage, 3 oz.....	Each, \$0.15
No. 2129M. Drawing Board Mucilage, 6 oz.....	" .25

Higgins' Taurine Mucilage

No. 2120M. Taurine Mucilage, 2 oz. with improved brush, etc.....	Each, \$0.10
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Taurine Mucilage is an adhesive of great power, quick catch, and rapid drying qualities. It is also recommended for pasting fabrics in connection with fancy work.

SHOW CARD LETTERING SUPPLIES
No. 359. Letterine for Show Card Writing
 A Water Color for Brush or Pen, Ready for Use



"Letterine" is used largely for lettering. It is easy of application, dries rapidly, and is an excellent ink for shading pens. It is much used in Chicago's large stores. Black, Red, Blue, Green, Violet.

Two-ounce bottles, any color.....	Each, \$0.10
Two-ounce bottle, Gilt.....	" .25
Half-pint bottle, Black.....	" .25
Half-pint bottles, other colors.....	.40

Larger sizes furnished.

No. 359-1. Distemper Colors

Moist colors in glass jars, size about $3 \times 3\frac{1}{2}$ in. Must be used with "Distemper Medium" to make them adhere. Very useful for card writers who use a large quantity of color. Must not freeze.

Cobalt Blue, per jar, \$0.60. Chrome Green, per jar, \$0.40. Chrome Yellow, per jar, \$0.40. Drop Black, per jar, \$0.25. Turkey (crimson) Red, per jar, \$0.50.

"Medium" for Distemper colors, large bottle, \$0.25; half-pint bottle, \$0.40; pint bottle, \$0.70.

Card writers' cheap red sable brushes, round, tin ferrules, black handles.

No. 5, each, \$0.20; No. 7, each, \$0.25; No. 11, each, \$0.40.

Brushes for Card and Sign Writing and Lettering

No. 601 "Paris" Red Sable Water Color Brushes.	No. 620 Black Siberian Water Color Brushes.
No. 574 Red Sable Letterers.	No. 560 Camel Hair Letterers.
No. 533 Red Sable Riggers.	No. 630 Camel Hair Pencils, superfine quality.

For illustrations, prices, and descriptions of above, see Brushes, listed in this catalog.

No. 2668. Automatic Shading Pens



To be used with Letterine or Shading Pen Ink

No. 0. $\frac{1}{16}$ inch wide.....	Each, \$0.20	No. 3. $\frac{1}{4}$ inch wide.....	Each, \$0.20
No. 1. $\frac{1}{8}$ inch wide.....	" .20	No. 4. $\frac{3}{8}$ inch wide.....	" .20
No. 2. $\frac{3}{16}$ inch wide.....	" .20	No. 5. $\frac{1}{2}$ inch wide.....	" .20

Automatic Shading Pen Ink, various colors, per bottle, \$0.15

Card and Text Writers' Stub Pens (round writing pens), prices and cuts on page 165

David's Practical Letterer

100-page book of Alphabets, designs and all other information for show card writing. Each, \$1.00

No. 848. Handy Sizes of Cardboard for Show Card Signs

Cards are made with a different color on each side as follows:

Colors

	22x28	11x28	11x14	7x11
White and Golden Rod.....	per doz. \$0.85	\$0.60	\$0.45	\$0.30
Red and Green.....	per doz. .85	.60	.45	.30
Pink and Light Yellow.....	per doz. .85	.60	.45	.30
White and Crimson.....	per doz. .85	.60	.45	.30
White on both sides.....	per doz. .75	.50	.35	.25

Single sheets, 22 x 28, size of any above colors or white, 10 cents.

Put up in dozen packages, in sizes and colors as above.

Plan of a Colored Chart for Water-Color Painting

Illustrating Combinations of WINSOR & NEWTON'S Water Colors, and Showing and Easy Method of Mixing and Blending into Tints.

By MR. FREDERICK OUGHTON

1	French Blue Brown Madder	Cobalt Sepia Crimson Lake	Cobalt Light Red	Cobalt Rose Madder Yellow Ochre	Cobalt Raw Sienna	Cobalt Rose Madder Aureolin
8	Sepia Gamboge	Indigo Yellow Ochre	Indigo Gamboge	Indigo Sepia	Prussian Blue Burnt Sienna Gamboge	Prussian Blue Burnt Sienna Gamboge
15	Prussian Blue Aurora Yellow	French Blue Crimson Lake	French Blue Crimson Lake	Rose Madder Yellow Ochre	Vermilion Gamboge	Vermilion Yellow Ochre
16	Prussian Blue Aureolin					

The Warm and Cool Greys (Nos. 1 to 7) are for Clouds, Hills, Mountains, and distant effects; and are also useful in Buildings, Old Walls, etc. Nos. 6 and 7 for the Greys in Flowers, etc.; the Cobalt predominating if a Blue Grey be required.

No. 6 is an especially useful Grey for working over shadows in Flesh.

Nos. 8 to 12 are for distance and middle-distance Trees, etc.

Nos. 13 and 18 are Purple, used in Flowers, Fruit and Foreground Shadows.

Nos. 19, 20 and 21 can be used for warming up Greens, and as Flesh Tints; also for Flowers, Fruit and Drapery.

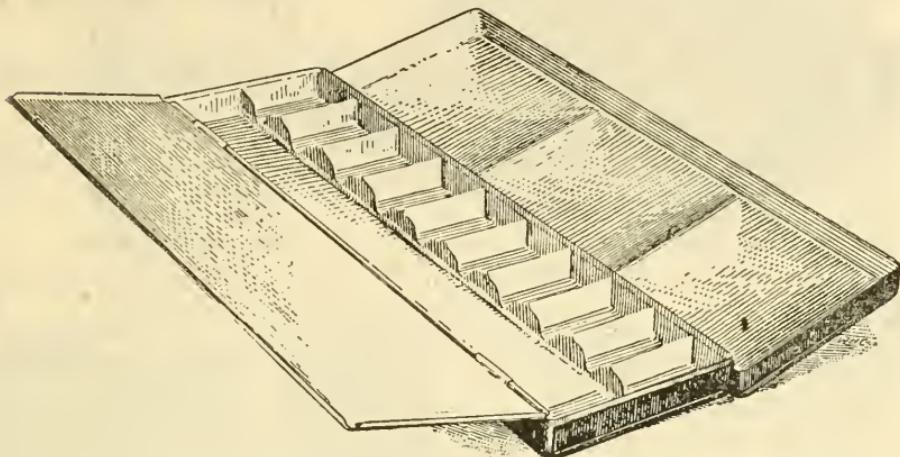
A MOST POPULAR, VALUABLE AND INTERESTING COLOR CHART

Books Showing the Tints of Winsor & Newton's Water Colors Can be Had for 50 Cents Each.

Each, \$0.50

No. 361. A. H. Abbott & Co.'s Japanned Tin Boxes

For Moist Pan Water Colors. (Empty.)



Whole Pan Boxes can be used for Half Pans by putting two colors in each division.
The flaps being of a dead white color inside serve as palettes.

For Half Pans

6 Divisions....	Each, \$0.65
8 " "	.75
10 " "	.85
12 " "	1.00
16 " "	1.10
18 " "	1.20
20 " "	1.25
24 " "	1.35

For Whole Pans

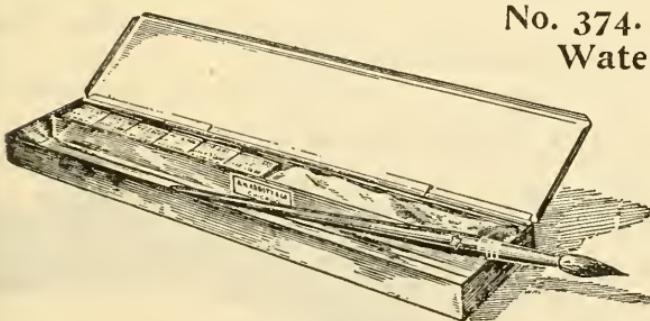
6 Divisions....	Each, \$0.75
8 " "	.85
10 " "	.95
12 " "	1.00
16 " "	1.25
20 " "	1.35
24 " "	1.50

No. 362. Japanned Tin Boxes for Pans and Tubes (Empty.)

Spaces for 11 whole pans or 22 half pans and 15 water color tubes.

Each.....\$ 2.25

Fitted with Material, 24 Half Pans or 11 Whole Pans and 15 Tubes of Winsor & Newton's Water Colors, four Red Sable Brushes and Wash Brush.....Each, \$10.00



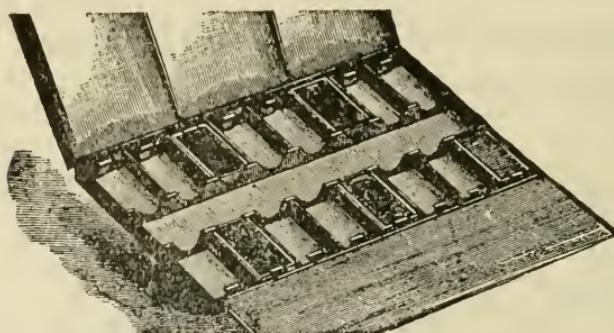
The "Chester"

No. 374. The "Chester" Water Color Outfit

Japanned tin box, cover enameled white inside, arranged as palette, containing 6 Winsor & Newton half pans, camel hair wash brush. Box, 8 1/4 x 2 inches, long enough to hold large water color brushes, and, if desired, 24 half pans.

Each.....\$ 1.65

Same fitted with A. H. Abbott & Co.'s moist water colors.....Each, 1.40

**For Half Pans**

12 Divisions.....	Each, \$1.75
18 " "	2.25
24 " "	2.50

No. 363. Winsor & Newton's Patent V Spring Japanned Tin Boxes—Empty**For Moist Pan Water Colors**

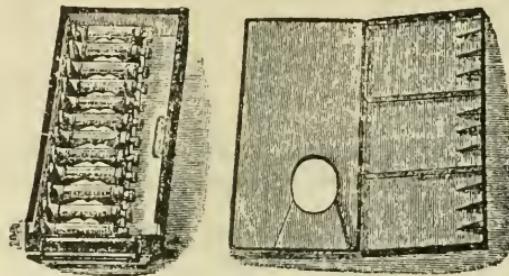
The colors are held securely in the divisions of the box by a V spring, and they can be moved at pleasure.

For Whole Pans

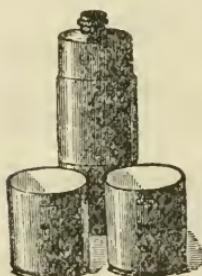
12 Divisions.....	Each, \$2.50
20 " "	2.75
24 " "	3.00

No. 364. Empty Japanned Tin Boxes for Moist Tube Water Colors**Folding Palette in Every Box**

12 Divisions.....	Each, \$1.75
15 " "	1.90
20 " "	2.00
24 " "	2.25
30 " "	2.40

**No. 365. Fitted Boxes of Moist Water Colors in Tubes****In Japanned Tin Boxes. Fitted with Folding Palette, Colors and Brushes**

	Each
12 Divisions. Fitted—Containing 12 Tubes, 3 Red Sable and 2 Wash Brushes..	\$ 6.65
15 Divisions, Fitted—Containing 15 Tubes, 3 Red Sable and 2 Wash Brushes..	9.40
20 Divisions, Fitted—Containing 20 Tubes, 4 Red Sable and 2 Wash Brushes..	12.50
24 Divisions, Fitted—Containing 24 Tubes, 4 Red Sable and 2 Wash Brushes..	15.25
30 Divisions, Fitted—Containing 30 Tubes, 4 Red Sable and 2 Wash Brushes..	.....

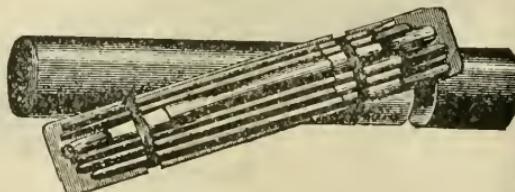
**No. 366. Japanned Tin Water Bottles**

For carrying a supply of water for sketching. Screw-top on tin bottle, the cup forming, when separated, two palette water cups.

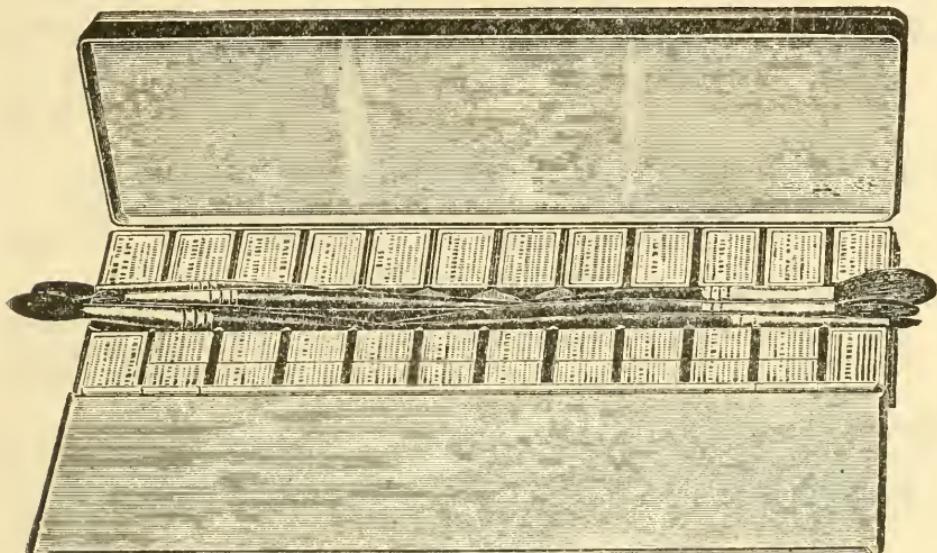
No. 1. Round, 3½ x 1½ inches.....	Each, \$0.60
No. 2. Round, 4½ x 1¾ inches.....	" .75

No. 213. Brush Cases, Oval**With Side and Elastic Band for Holding Brushes Secure**

Small, for water color brushes, 10 in. long. Each.....	\$0.50
Large, for oil color brushes, 12½ in. long. Each.....	\$0.65



Winsor & Newton's Moist Water Colors in Japanned Tin Boxes



No. 370. Half Pan Boxes, Fitted

Six Half Pan Box, Fitted

Containing Gamboge, Yellow Ochre, Crimson Lake, Light Red, Prussian Blue, Vandyke Brown; three red sable pencils and one wash brush \$2.25

Twelve Half Pan Box, Fitted

Containing Gamboge, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Vandyke Brown, Light Red, Vermilion, Brown Madder, Cobalt, Indigo, Chinese White; four red sable pencils and one wash brush..... 3.50

Sixteen Half Pan Box, Fitted

Containing Gamboge, Cadmium Yellow, Vandyke Brown, Raw Sienna, Yellow Ochre, Brown Madder, Burnt Sienna, Light Red, Cobalt, Indigo, Lamp Black, Neutral Tint, Rose Madder, Vermilion, Chinese White, Hooker's Green No. 1; four red sable hair pencils and wash brush..... 5.00

Eighteen Half Pan Box, Fitted

Containing eighteen half pans, four red sable pencils and one wash brush..... 6.00

Twenty Half Pan Box, Fitted

Containing twenty half pans, four red sable pencils and one wash brush..... 7.00

Twenty-four Half Pan Box, Fitted

Containing Gamboge, Lamp Black, Raw Sienna, Yellow Ochre, Lemon Yellow, Cadmium Yellow, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion, Indian Red, Brown Madder, Cobalt, Hooker's Green No. 1, Hooker's Green No. 2, Prussian Blue, Indigo, Emerald Green, Chinese White, Brown Pink, Vandyke Brown, Neutral Tint, Sepia; one each red sable brushes, in alabata, Nos. 1, 2, 3 and one wash brush 8.75

Thirty-two Half Pan Box, Fitted

Containing thirty-two half pans, four red sable brushes and one wash brush..... 11.75

Forty Half Pan Box, Fitted

Containing forty half pans, four red sable brushes and one wash brush..... 12.75

Winsor & Newton's Moist Water Colors in Japanned Tin Boxes. Continued

No. 371. Whole Pan Boxes, fitted with Whole and Half Pan Colors

Six Division Box, Fitted

Containing whole pans of Chinese White, Yellow Ochre and half pans of Gamboge, Light Red, Vandyke Brown, Prussian Blue, Hooker's Green No. 1, Crimson Lake, Chrome Yellow, Ivory Black; four red sable pencil brushes and one wash brush \$3.25

Eight Division Box, Fitted

Containing whole pans of Chinese White, Yellow Ochre and half pans of Gamboge, Light Red, Chrome Orange, Vermilion, New Blue, Prussian Blue, Hooker's Green No. 1, Burnt Sienna, Raw Umber, Olive Green, Sepia, Crimson Lake, four sable pencils and one wash brush 4.50

Ten Division Box, Fitted

Containing whole pans of Chinese White, Lamp Black and half pans of Gamboge, Chrome Orange, Indian Red, Vermilion, Brown Pink, Prussian Blue, Roman Ochre, Hooker's Green No. 1, Olive Green, Yellow Ochre, Terre Verte, Sepia, Indigo, Lemon Yellow, Sap Green, Cobalt; four sable brushes and one wash brush 5.75

Twelve Division Box, Fitted

Containing whole pans of Chinese White, Lamp Black, Gamboge, Sepia and half pans Raw Sienna, Lemon Yellow, Cadmium Yellow, Hooker's Green No. 1, Neutral Tint, Naples Yellow, Indian Red, Vermilion, Crimson Lake, Brown Madder, Cobalt, Prussian Blue, Olive Green, New Blue, Hooker's Green No. 2, Yellow Ochre; four red sable brushes and one wash brush 7.50

Sixteen Division Box, Fitted

Containing whole pans Chinese White, Lamp Black, Raw Sienna, Burnt Sienna, Gamboge, Sepia, Yellow Ochre and half pans of Lemon Yellow, Italian Pink, Cadmium Yellow, Brown Ochre, Vermilion, Chrome Yellow, Prussian Blue, Neutral Tint, Payne's Gray, Rose Madder, Indian Red, Raw Umber, Vandyke Brown, Cobalt, Indigo, Emerald Green, Burnt Umber, Brown Madder; four red sable brushes and one wash brush 10.00

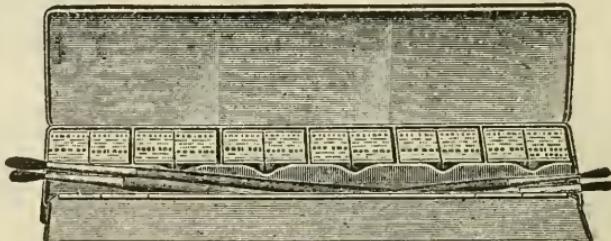
Twenty Division Box, Fitted

Containing whole pans of Gamboge, Yellow Ochre, Roman Ochre, Chinese White, Vandyke Brown, Sepia, Burnt Sienna, Ivory Black, Payne's Gray and half pans of Lemon Yellow, Cadmium Yellow, Light Red, Chrome Yellow, Sap Green, Neutral Tint, Raw Sienna, Prussian Blue, Hooker's Green No. 1, Hooker's Green No. 2, New Blue, Indian Red, Vermilion, Rose Madder, Brown Madder, Brown Ochre, Cobalt, Indigo, Emerald Green, Olive Green, Cerulean Blue, Raw Umber; four red sable brushes and one wash brush 12.00

Twenty-four Division Box, Fitted

Containing eleven whole and twenty-six half pans, four red sable brushes and one wash brush 12.75

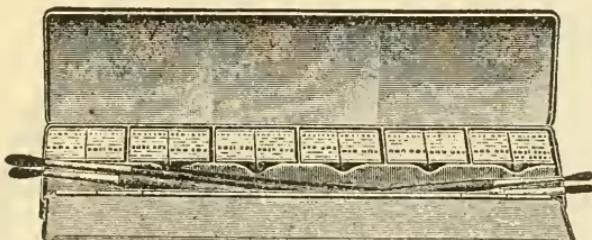
No. 372. Winsor & Newton's "Ideal" Water Color Box, Fitted



Contains one half pan each Flake White, Vandyke Brown, Emerald Green, Raw Umber, Ivory Black, New Blue, Chrome Yellow, Prussian Blue, Light Red, Burnt Sienna, Vermilion, Yellow Ochre, three London-made water color Fitch hair brushes, one pocket red sable brush. Each \$2.75

This box can be fitted with any six whole pans of the above colors at the same price

**No. 373. A. H. Abbott & Co.'s Moist Water Colors
in Japanned Tin Boxes**



Six Half Pan Box Fitted

Gamboge, Yellow Ochre, Crimson Lake, Light Red, Prussian Blue, Vandyke Brown, one each, extra super camel hair pencils Nos. 2, 4, 6 and 8, with wood handles. Each..... \$1.65

Twelve Half Pan Box Fitted

Gamboge, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Vermilion, Brown Madder, Cobalt, Indigo, Chinese White, Vandyke Brown, one each, extra super camel hair pencils Nos. 2, 4, 6 and 8, with wood handles. Each..... \$2.40

Sixteen Half Pan Box Fitted

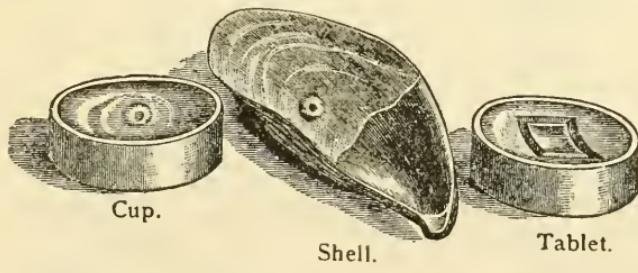
Same colors as 12 half pans, less Chinese White; adding Cadmium Yellow, Rose Madder, Indian Red, Emerald Green, Burnt Umber, one each, red sable pencils Nos. 2, 4, 6, swan quill camel hair pencil, with handle. Each..... \$3.65

Twenty Half Pan Box Fitted

Same colors as 16 half pans and French Blue, Prussian Blue, Neutral Tint and Sepia, one each, sable brushes in albata Nos. 1, 2, 3 and Siberian wash brush. Each..... \$4.90

No. 375. Gold and Silver Shells, Cups, Etc.

For Lettering, Illuminating, Decorative Art, and Water Color Painting



Cup.

Shell.

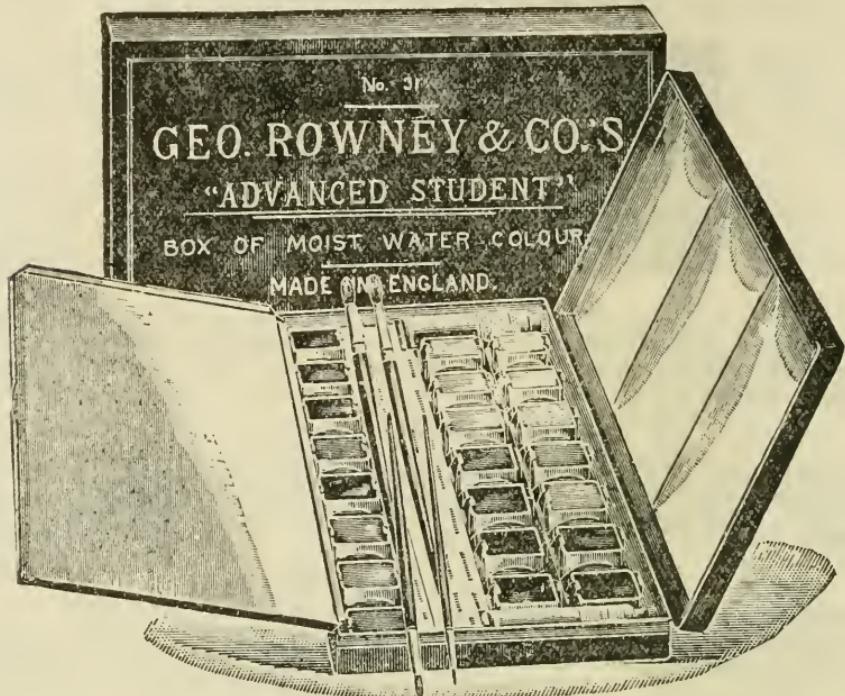
Tablet.

	Each	Each	
Pure Gold Shells.....	\$0.20	Pure Gold Tablets.....	\$2.00
Pure Gold Cups, $\frac{3}{4}$ inch diameter.	.10	Pure Silver Shells.....	.10
Pure Gold Cups, 1 inch diameter...	.15	Pure Silver Cups, 1 inch diameter	.10
Pure Gold Cups, $1\frac{1}{4}$ in. diameter..	.25	Pure Silver Cups, 2 inches diameter	.15
Pure Gold Cups, $1\frac{3}{4}$ in. diameter..	.65	Pure Silver Tablets.....	.40
Pure Gold Cups, 2 inches diameter	1.00	Aluminum Tablets.....	.40

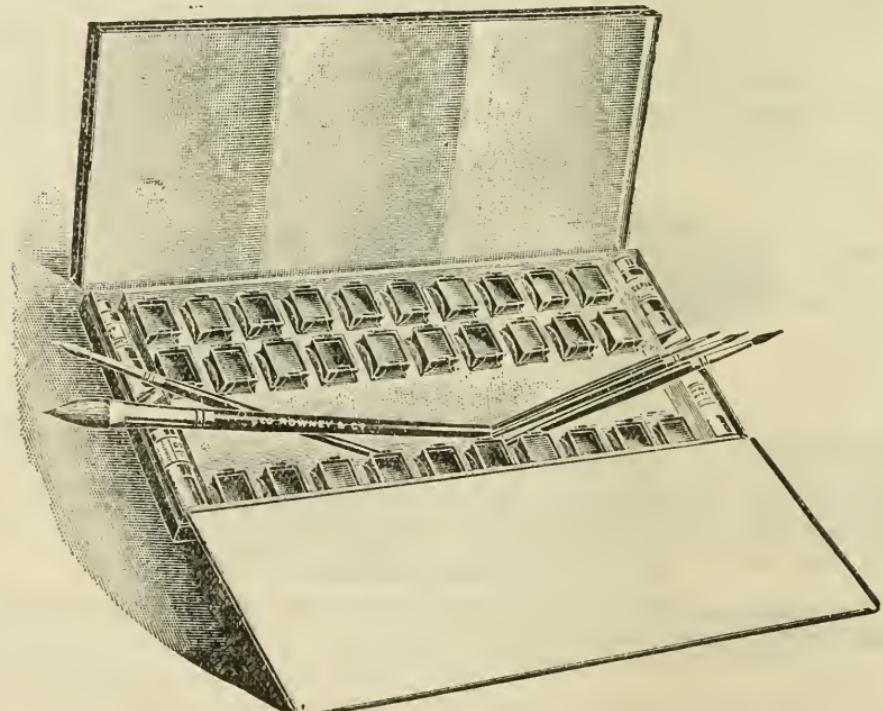
For lower price Water Color Gilding, Star Metallic Water Colors, and Gold Bronze in cakes, see page 67.

No. 345. New English Boxes of Moist Water Colors in China Pans.

Well made Japanned Tin Boxes, with Inside Enamelled White. When the Colors are Used They May Be Replaced with Regular Half Pans.

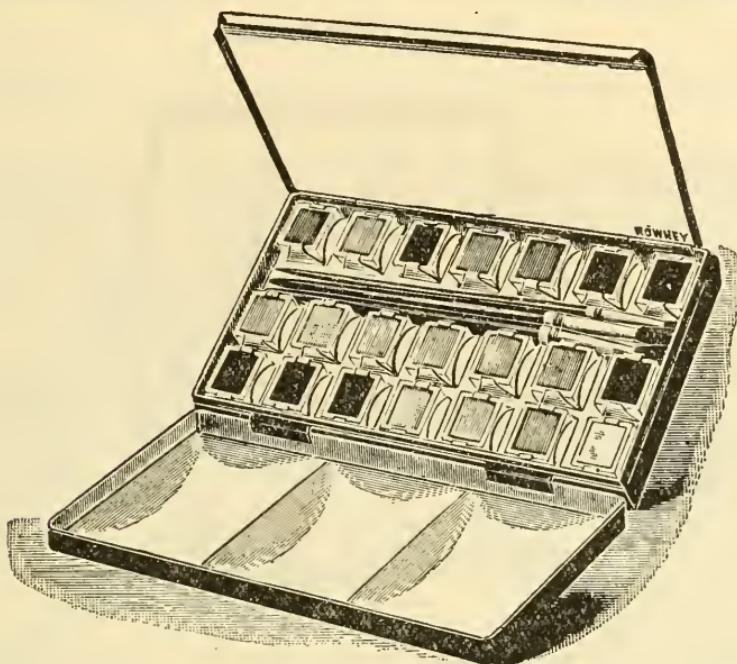


No. 345—31. The 'Advanced' Box. Description on next Page. Ea., \$3.00



No. 345—41. The Complete Box. Description on next Page. Each, \$4.25

No. 345—29. New English Boxes of Moist Colors—Continued.



Japanned tin box, with ring handle, fitted with three camel hair brushes in plated ferrules, and twenty-one moist colors in china half-pans. This has been an exceptionally good seller, at a moderate price.....\$2.00
 Colors: Sepia, Vandyke Brown, Sap Green, Emerald Green, Burnt Sienna, Light Red, Crimson, Lake, Chinese White, Chrome, Lemon, Naples Yellow, Cobalt Blue, Lamp Black, Purple, Indigo, Prussian Blue, French Ultramarine Blue, Yellow Ochre, Gamboge, Chrome Yellow, Chrome Deep Vermilion.

No. 345—31. The "Advanced" Box. Illustration on Previous Page.

Japanned tin box, with ring handle, fitted with four round camel hair brushes with plated ferrules, twenty-five moist colors in china half-pans, and moist tubes, additional, of Chinese White and Sepia. Box has inside flap or palette. Very appropriate for Christmas gift.....\$3.00
 Colors: Chinese White, Chrome Lemon, Chrome Yellow, Chrome Deep, Light Red, Vermilion, Crimson Lake, Burnt Sienna, Naples Yellow, Yellow Ochre Gamboge, Raw Sienna, Raw Umber, Vandyke Brown, Chrome Green, Sepia, Rose Madder, Scarlet Lake, Madder Brown, Lamp Black, Purple, Indigo, French Ultramarine Blue, Prussian Blue, Cobalt Blue, Emerald Green, Sap Green.

No. 345—41. The "Complete" Box. Illustration on Previous Page.

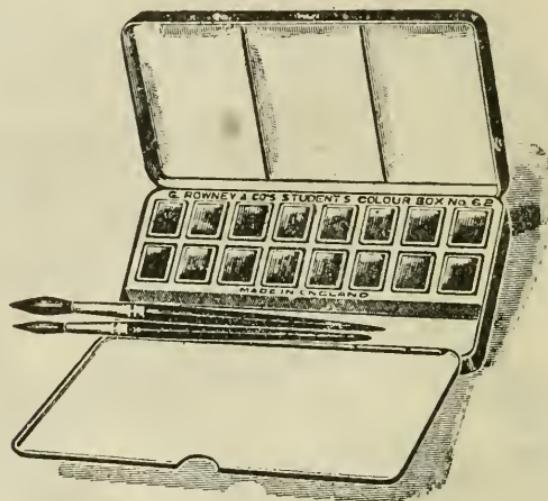
Japanned tin box, with ring handle, fitted with four round and one flat camel hair brushes, with plated ferrules, thirty moist colors in china half-pans, and moist tubes, additional, of Chinese White, Sepia, Cobalt and Light Red. Box has inside flap or palette. Size 5x11x1¼ inches. Very suitable for Christmas gift

Colors: Chinese White, Lemon Yellow, Chrome Lemon, Chrome Yellow, Gamboge, Yellow Ochre, Naples Yellow, Chrome Orange, Vermilion, Carmine, Rose Madder, Cobalt Blue, Sepia, Raw Sienna, Indian Red, Raw Umber, Madder Brown, Purple, Neutral Tint, Prussian Blue, French Ultramarine Blue, Hooker's Green No. 2, Green Bice, Light Red, Burnt Sienna, Crimson Lake, Burnt Umber, Vandyke Brown, Mauve, Ivory Black, Indigo, Antwerp Blue, Emerald Green, Sap Green.

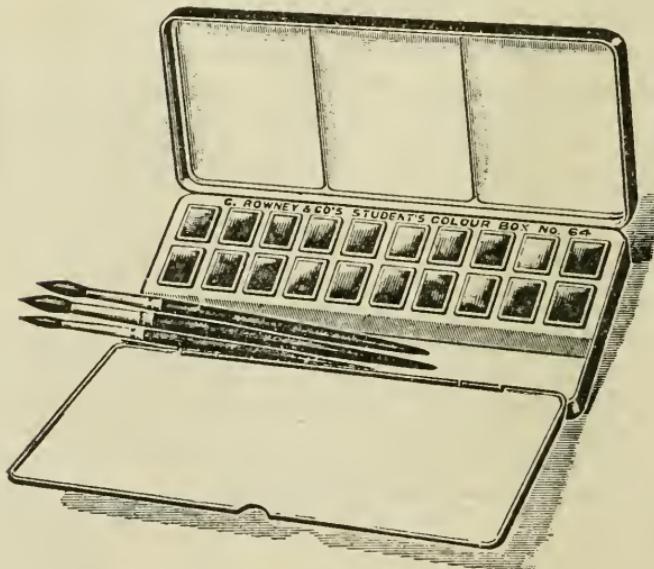
Are well made japanned tin boxes with inside enamelled white, and with inside palette or flap. Are very satisfactory for the purposes intended, giving a large assortment of colors at moderate prices.

When the colors contained in these boxes have been used they may be replaced with regular half pans.

No. 345. Rowney's Moist Water Colors in Japanned Tin Boxes—Continued



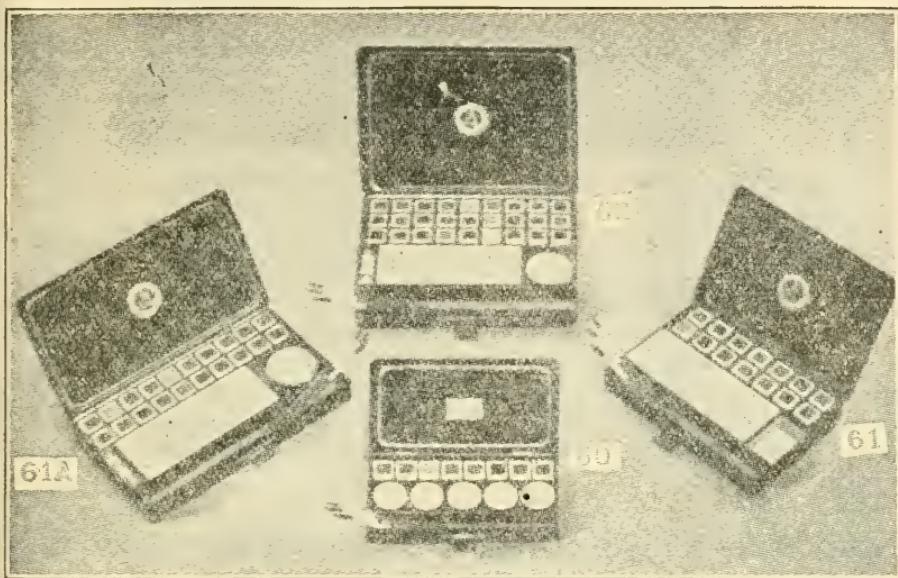
No. 345-62. Japanned tin box containing 18 moist colors in half pans, and 3 brushes. Each.....\$1.20



No. 345-64. Japanned tin box containing 20 moist colors in half pans, and 3 brushes. Each.....\$1.70

No. 358. Reeves Moist Water Colors in Japanned Tin Boxes

These "student's" quality colors are prepared in the same way as Reeves' artists' colors.



No. 358-60 "Reeves." Eight moist half pans "student's" water colors with three brushes and five porcelain color cups; size $3\frac{1}{2} \times 7\frac{1}{4} \times 1$ inches (see cut).....Each, \$1.00

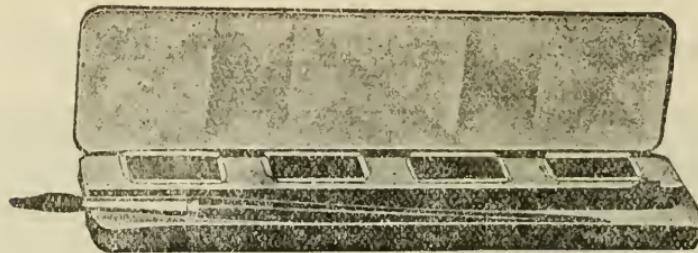
No. 358-61 "Reeves." Fourteen moist half pans "student's" water colors with four slant and center well china slab and three brushes; size $5\frac{1}{4} \times 7\frac{1}{2} \times 1\frac{1}{4}$ inches (see cut).....Each, 2.50

No. 358-55 "Reeves." Twenty-seven moist half pans "student's" water colors with three brushes in japanned tin box; inside enameled white. The cover has inside flap which with the cover are used as palettes; size $4 \times 8\frac{3}{4} \times 1$ inches. This box is in pocket form.....Each, 2.50

No. 358-61A "Reeves." Twenty moist half pans and one tube Chinese white "student's" moist water colors, with four slant and center well china slab, japanned tin water cup and three brushes; size $5\frac{1}{2} \times 9\frac{3}{4} \times 1\frac{1}{2}$ inches (see cut).....Each, 3.75

No. 358-62 "Reeves." Twenty-seven half pans and tube Chinese white "student's" moist water colors with four slant and center well china slab, japanned tin water cup and three brushes; size $6\frac{1}{4} \times 9\frac{1}{2} \times 1\frac{1}{2}$ inches (see cut). Each.....5.00

No. 378-4. Abbott "Dragon" 4-Color Water Color Box

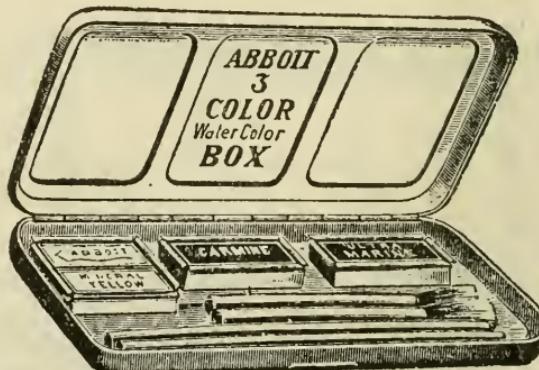


378-4. Four Color Box

The Abbott "Dragon" 4-Color Water Color Box is made in long form to hold a practical brush. Contains four imported cake colors of extra strength and best quality, viz., one each Carmine, Ultramarine Blue, Mineral Yellow, and Black, and one brush with wood handle and metal ferrule. This new assortment most nearly meets the requirements for school color work.

Abbott's 4-Color Box with one brush, size $\frac{1}{2} \times 2 \times 8$ inches long.....	Each, \$0.25
Separate Colors for refilling boxes.....	" .05
Separate colors for refilling boxes, per dozen cakes of one color.....	.36

No. 378-3. Abbott "Dragon" 3-Color Water Color Box

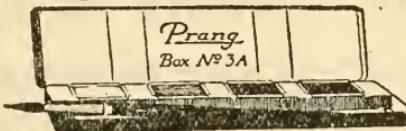


The Abbott "Dragon" 3-Color Box contains three imported colors, viz., one each Ultramarine Blue, Carmine, and two cakes Mineral Yellow, with two good quality quill brushes and handle.



	Each	Dozen
Box with Colors and two Brushes.....	\$0.25	\$2.9
Box with Colors only (without) Brushes.....	.20	2.3
Separate Colors (for refilling boxes).....	.05	
Separate Colors (for refilling boxes), per dozen cakes of one color.....	\$0.36	

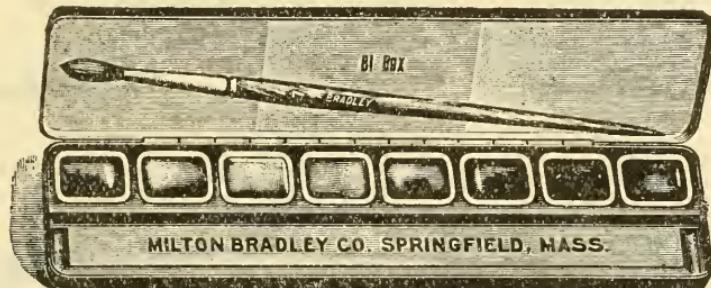
Prang Water Color Boxes



Cut much reduced.

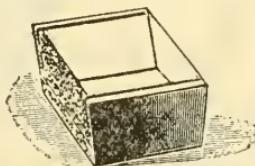
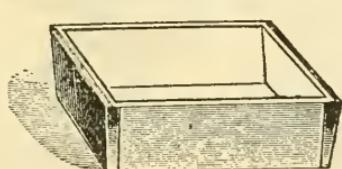
No. 3 Box, long form, contains 1 cake Ultramarine, 1 cake Carmine, 2 cakes Mineral Yellow, 1 brush.....Per box. \$0.25
 No. 3-A Box, long form, contains 1 cake Ultramarine, 1 cake Carmine, 1 cake Mineral Yellow, 1 cake Black, 1 brush.....Per box, .25

Bradley Water Color Boxes



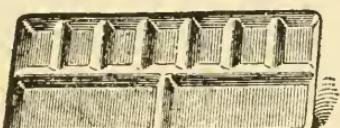
B-1 Box, long form, contains eight pans semi-moist colors: Red, Orange, Yellow, Green, Blue, Violet Warm Gray, Cool Gray, and one No. 7 brush with metal ferrulePer box, .25
 A-1 Box contains eight pans of semi-moist colors: Red, Orange Yellow, Green, Blue, Violet, Warm Gray, Cool Gray, and one good quill brush with detachable handle.....Per box, .25
 High School and Studio Box, with sixteen colors and two brushes....Per box, .75

No. 344. Empty Porcelain Whole Pans and Half Pans

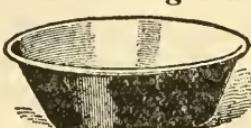


	Each	Per doz.
Whole Pans, empty.....	\$0.05	\$0.35
Half Pans, empty.....	.05	.35

Enameled "School" Water Cups and Mixing Palettes



No. 368

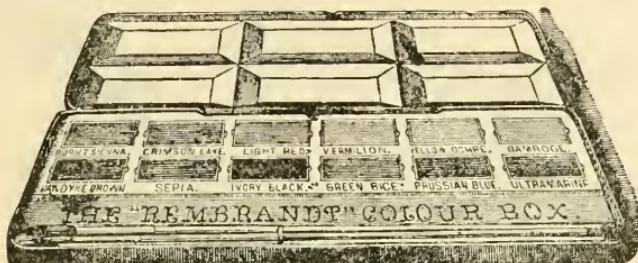


No. 369

The palettes are designed with reference to the requirements of schools, and have seven divisions for colors, and room in the larger spaces in front for mixing tints. The cups are light weight and of such shape that they will pack into nests—a valuable consideration in schools using a large number. Each Per doz.

No. 368. Enameled "School" Palette, 9 divisions.....	\$0.15	\$1.20
No. 369. Enameled "School" Water Cups; white inside, black outside, put up in nests of one dozen.....	.08	.75

Japanned Tin Boxes, with Moist Colors



"The Rembrandt," Large. (Cover arranged as Palette.)

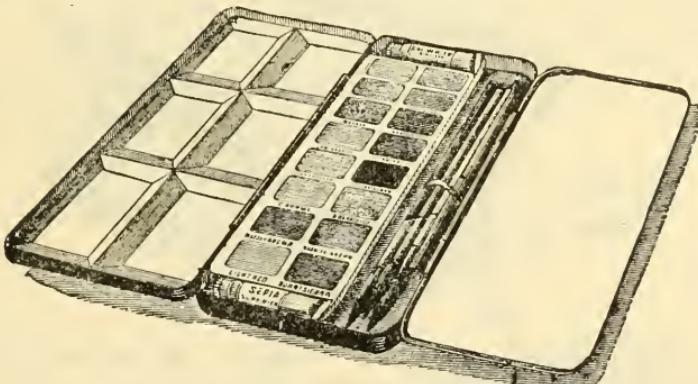
Each.

No. 381. French Rembrandt, large, contains 12 moist colors and brushes.....	\$0.35
" 382. " " small, " 6 " " " .....	.20
" 383. German " large, " 12 " " " .....	.32
" 384. " " small, " 6 " " " .....	.17

No. 385. "Rembrandt" Water Colors in pans, for refilling boxes.

Each, \$0.03 (except as noted).

Burnt Sienna	Chrome Green	Prussian Blue	Vandyke Brown
Crimson Lake	Ivory Black	Sepia	Vermilion
Gamboge	Light Red	Ultramarine Blue	Yellow Ochre
Carmine			Each, \$0.05



"The Murillo," Large. (Cover arranged as Palette.)

Each.

No. 386. French Murillo, large, size $3\frac{1}{2} \times 7\frac{1}{2}$, contains 16 pans of moist colors and tubes of Chinese White and Sepia, and brushes .....	.85
No. 387. French Murillo, small, size $3\frac{1}{2} \times 6\frac{1}{2}$, 12 pans, 2 tubes and brushes.....	.60

No. 388. "Murillo" Water Colors in pans, for refilling boxes.

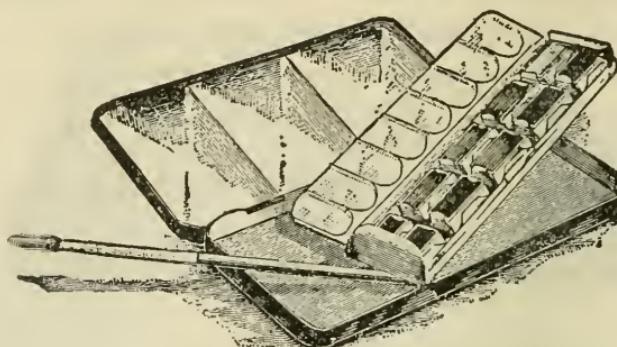
Each, \$0.05 (except as noted).

Brown Madder	Emerald Green	Lemon Yellow	Vandyke Brown
Burnt Sienna	Gamboge	Light Red	Vermilion
Crimson Lake	Indigo	Prussian Blue	Yellow Ochre
Chrome Yellow	Ivory Black	Ultramarine Blue	
Carmine, Cobalt and Indian Yellow			Each, \$0.10

No. 389. "Murillo" Water Colors in Tubes.

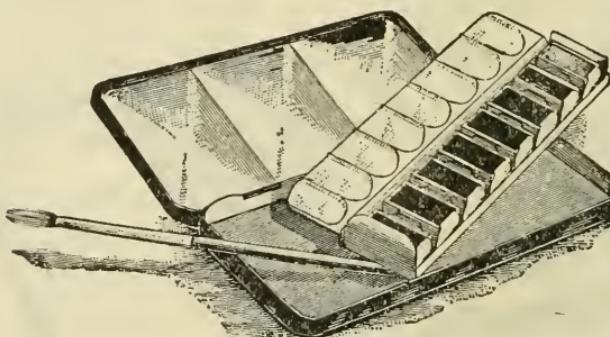
Chinese White and Sepia..... Per Tube, \$0.10

No. 390-1. The "Institute" Box.



Japanned Tin. Box enameled white inside, containing movable tray with mixing spaces, fitted with ten pans of best quality French moist water colors and brush. The palette of ten colors used in this box was selected expressly to meet the requirements of Normal and High School grades. Each.....\$1.00

No. 380. The "Rubens" Box.



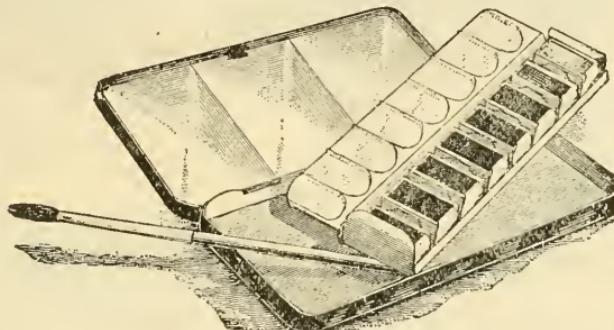
Japanned Tin Box, enameled white inside, containing movable tray, with mixing spaces and cover arranged as palette, fitted with eight pans, special assortment of best quality French moist water colors and brush. Each.....\$0.75

Separate Colors, in Pans for "Institute," "Rubens" and "Titian" Boxes.

Burnt Sienna	Hooker's Green No. 1	New Blue	Sepia
Chinese White	Indigo	Olive Green	Sap Green
Chrome Yellow	Ivory Black	Payne's Grey	Ultramarine Blue
Crimson Lake	Lemon Yellow	Prussian Blue	Vermilion
Emerald Green	Light Red	Raw Sienna	Yellow Ochre
Gamboge			
Each			\$0.10
Carmine, Cobalt and Indian Yellow. Each.....			\$0.18
Chinese White and Sepia (in tubes). Each.....			.10

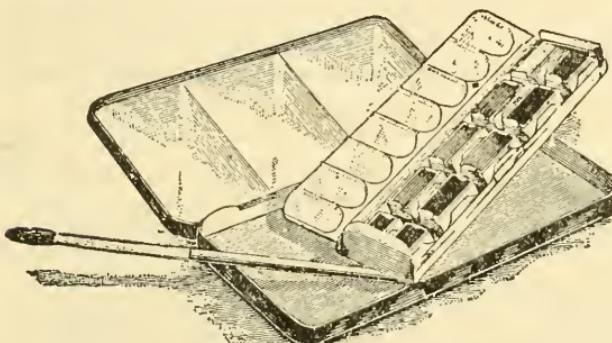
Water Color Boxes

For Advanced Grades—Fitted with Whole Pans of Moist Colors



"Titian No. 1."

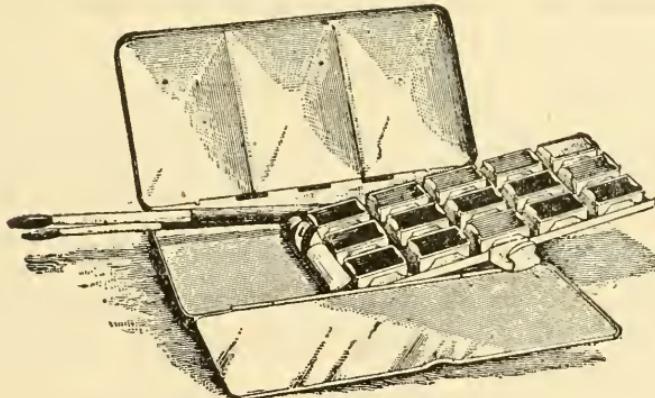
Titian No. 1. Japanned Tin Box, enameled white inside, containing movable tray with mixing spaces, and cover arranged as palette, holding eight pans of best quality moist water colors and brush. Each.....\$0.75



The "Ruskin."

No. 390. "Ruskin" Box

Japanned Tin Box, enameled white inside, containing movable tray with mixing spaces, cover arranged as palette, holding ten pans of best quality French moist water colors, etc.
Each.....\$1.00



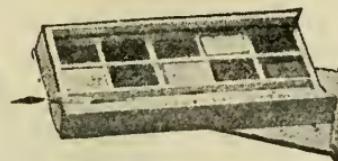
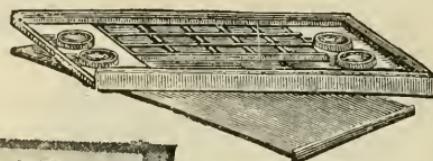
"Titian No. 2."

Titian No. 2. Japanned Tin Box, enameled white inside, with cover arranged as palette, containing movable tray holding fifteen pans of best quality moist water colors, tube of Chinese White, and brushes. Each.....\$1.25

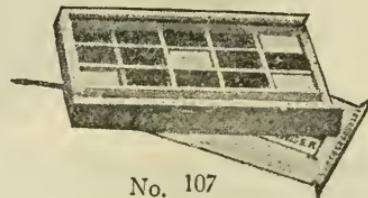
No. 391. Titian Water Colors (For Refilling Boxes on this page)

Cobalt, Carmine and Indian Yellow (in pans).....	Each, \$0.18
All other colors (in pans).....	" .1
Moist Chinese White in tubes (for Titian No. 2). .	" .1

French Water Color Boxes—Fitted



No. 115



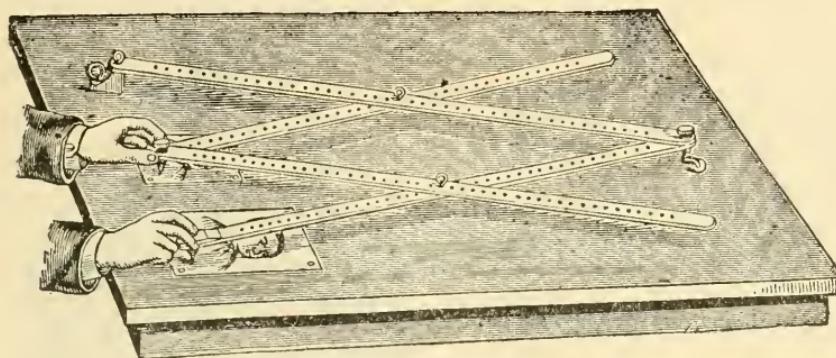
No. 107

No. 53 Bis

These boxes are very satisfactory for gifts, being fitted with dry cake colors, and mostly in attractive polished boxes, and with an assortment of articles desired by children.

No.		Each
110	Whitewood slide lid, 10 half cakes and brush (see cut).....	\$0.10
107	Whitewood slide lid, 15 half cakes and brush (see cut).....	.15
122	Imitation satinwood, polished slide lid, 12 half cakes, 2 plain cups, colored crayons and brush.....	.20
114	Imitation satinwood, polished slide lid, 12 half cakes, 2 plain cups and brush.	.25
180	Imitation satinwood, polished hinged lid, 10 half cakes, 2 plain cups and brush	.30
46	Imitation mahogany, polished hinged lid, 12 half cakes, 2 plain cups, colored crayon and brush.....	.45
181	Imitation satinwood, polished hinged lid, 12 half cakes, 4 plain cups and brush	.45
120	Satinwood slide lid, 9 whole cakes, 2 plain cups, thumb tacks, brush, and colored crayons.....	.50
115	Imitation satinwood, polished lid, 15 half cakes, 4 plain cups and brush (see cut) .....	.55
48	Imitation mahogany, polished hinged lid, 20 half cakes and 4 plain cups....	.60
44	Fancy woods, hinged lid, 12 cakes, 4 gilt cups, crayons, brushes, etc.....	.65
42	Imitation satinwood, polished hinged lid, 12 whole cakes, 2 gilt cups, colored crayon, brush, etc. ....	.75
117	Imitation satinwood, polished slide lid, 15 whole cakes, India ink, 4 plain cups, stencils and brush.....	.80
49	Satinwood hinged lid, 16 whole cakes, 2 plain cups, India ink, stencils and brush	1:00
65	Polished fancy woods, 20 cakes, 3 gilt cups, India ink, gold and silver tablets, brushes, stencils, book, etc.....	1.30
53	Bis. Polished woods, hinged lid, brass handle, pivoted tray or board for sundries, 18 cakes, gold and silver tablets, divided china slant, 3 water glasses, crayons, stumps, brushes, pencil, thumb tacks, measure, eraser, crayon holder, and triangle (see cut).....	1.85
54	Mahogany polished, hinged lock, 18 whole cakes, 5 gilt cups, crayons, brushes and sundries	2.25
545	Imitation satinwood, polished hinged lid, 16 whole cakes, India ink, 2 water glasses, 4 porcelain slants, gilt and silver in cups, palette brushes, stencils, color book, etc.....	1.90

The Improved Pantagraph



For Making Enlargements

from pictures, views, photographs, engravings, maps, ornamental designs, fancy letters, monograms, etc.

This is a simple mechanical apparatus improved and perfected, which enables any person to do at once that which would require a long course of instruction and practice to accomplish in the usual way.

The Art of Enlarging and Drawing Portraits and Pictures

With the aid of this instrument any person with even a very little artistic talent can make from small photos, large portraits of friends and others, very fine and suitable for gifts.

From small photographs to life-size is so mechanical and easy, every outline and shade in the copy being clearly delineated by the instrument, that a successful knowledge may be acquired by a single trial. Artists, teachers, ornamental painters, marb'e workers, engravers and architects will find this labor-saving instrument invaluable in their business.

For ladies it is especially adapted for stamping embroidery, braiding, and fancy patterns on cloth, etc., also landscape, marine and flower studies may be readily copied or enlarged to any required size by use of this convenient instrument. The simplicity of this absorbing art is shown in the engraving.

We recommend particularly the better grades of these instruments.

Description and Prices

No. 718. Brass mounted, with brass elbow joint wheel, pencil holder, and movable point, polished, black figures, in box Each, \$2.00

No. 719. Brass mounted, same as No. 718 in every respect, except that it is not polished, in box Each, 1.50

No. 720. Brass mounted, same as No. 719, except brass point instead of wheel, in box Each, .90

No. 721. Common medium size " .35

No. 722. Common small size " .25

The better grades are constructed so they can be changed for either reducing or enlarging by reversing the positions of tracer and pencil point.

Directions for use furnished with each instrument.

School Compasses

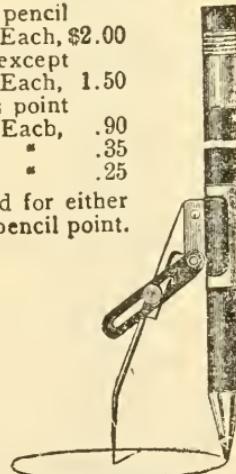
For Every Variety of Drawing

No. 600. "Excelsior" Pencil Compass. A circle fourteen inches in diameter can be made by pushing the attachment to the extreme end of the pencil and fastening the point at right angles.

Price with long pencil Each, \$0.20

600A. Same, without pencil Each, .15

No. 600



THE PHOTO OPTICAN.

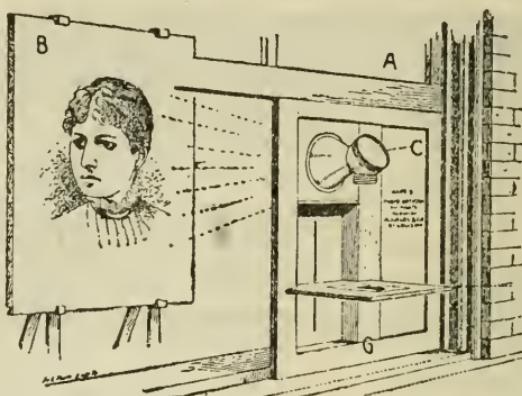


Illustration shows (C) Photo Optican, (D) Shelf holding picture, (B) Board with picture thrown upon same, (A) part of Window Sash.

FOR ENLARGING AND REDUCING PICTURES OF ALL KINDS.

Simple, inexpensive and practical. The machine is placed under a raised window, and the picture to be enlarged or reduced is fastened on the movable shelf outside, in the light, preferably in the sun. The room being darkened, the picture is cast on a paper or board, to be drawn there. It is valuable to all who need to draw enlargements, especially to crayon artists and others; and it is also adapted for tapestry painting, as small pictures may be enlarged to the size needed for that work.

No. 410. Photo-Optican for enlarging purposes.....	\$6.25
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No. 411. Photo-Optican for enlarging and reducing purposes.	7.85
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Automatic Electric Air Compressing Outfits (Electrically Operated Air Pumps, Etc.)

No. X7. Direct Current Automatic Electric Air Compressor Outfit.

No. X8. Alternating Current Automatic Electric Air Compressor Outfit.

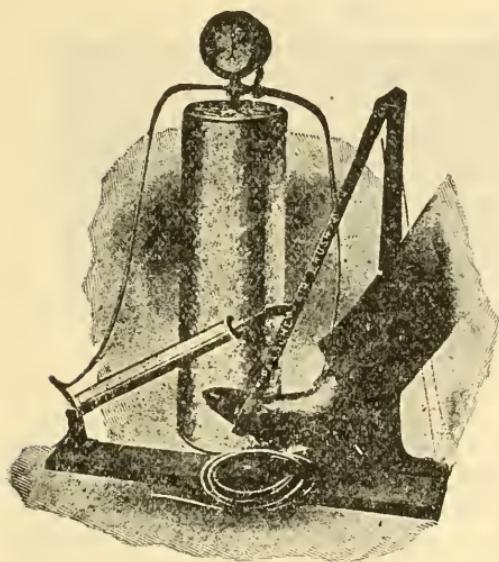
No. X9. Direct Current Automatic Electric Air Compressor Outfit.

No. X10. Alternating Current Automatic Electric Air Compressor Outfit.

No. 401-S. Sprayer Air Brush

An air brush for quick background work, made by the inventor of the "Rockford" Air Brush. Price for hand piece only.....	\$25.00
--	---------

No. 408. The Acme Air Compressing Outfit. Foot Pump, Tank, Etc.



This is a most powerful and easy working foot or hand operating pump. It is noiseless, the friction is reduced to a minimum, and it is easily operated.

Acme Air Pressure Outfit complete, consisting of Acme Foot Pump, extra heavy tank with air gauge, fittings and 10-foot rubber hose \$ 12.00

Acme Foot Pump only..... 7.50
Tank, extra heavy, stated to us to have been tested for 40 lbs., with hose fittings... 2.45

Tank, extra heavy, stated to us to have been tested for 40. lbs, with air gauge and fittings 4.75

No. 409. Liquid Carbonic Gas Outfit.

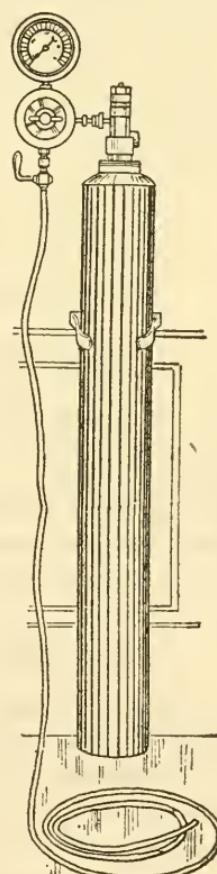
Liquid Carbonic Gas furnishes its own power. Connect up the drum with the Air-Brush, and the liquid gas does the rest. No pump—no pumping.

Liquid Carbonic Gas is being used to a great extent as it furnishes gas or power for the operation of Air-Brushes at a reasonable cost, stated as being about \$2.00 a month, counting the ordinary use of an Air-Brush as eight hours a day. The drum to hold the gas is loaned to the customer. An additional deposit of \$8.00 is to be made for the drum. This deposit will be refunded at any time when the empty drum is delivered free to us. The complete "Artist's Liquid Gas Pressure Outfit"—one 20-lb. drum of Liquid Gas, Regulator and Gauge complete, with clamps, and reduction Nipple. Note. The drum is loaned only and must be returned free to Chicago. \$16.75

Deposit for Drum additional (see above) 8.00

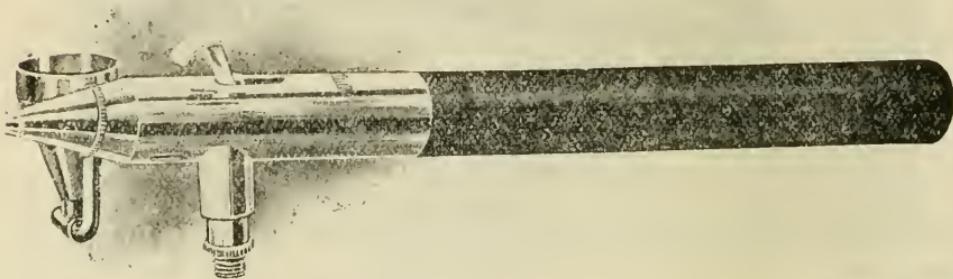
Empty Drums are exchanged for full ones at a cost of about \$2.50 to \$3.00; all cartage, freight, express, etc., additional.

It is cheap—a Drum usually lasting an artist about a month



"The Air Brush is invaluable to Portrait Artists."

The Fountain Air Brush



No.423—A. Improved Fountain Air Brush—Model A

With the Fountain Air Brush, black and white work can be done, free hand or over prints; also is used for color work. The spray made is fine and evenly divided, causing the colors to blend very well—the fineness of the spray varying according to the pressure of the air.

Useful for sepia work on bromides. Artists can work with it on any surface—tapestry, plush, satin, paper or canvas. Oil, mineral and water colors may also be used. It is much used for coloring photographs, lithographs, artotypes, etc., also for signs and show-cards, and souvenir post cards, Christmas cards, Valentines, Easter cards; for tinting ostrich plumes, veils, etc.

This size and Pattern is best adapted to the general use of Portrait Artists, Half-tone Workers, Designers, Lithographers, Monumental Draughtsmen, Photographers, Mechanical Draughtsmen, Show-card Writers, and for all air-brush work, both colored and monochrome, that requires delicate handling.

Hand Piece only, each.....	\$20.00
Hand Piece, Swing Pump, Air Gauge, Tank and Tubing.....	30.00

No.423—B. Improved Fountain Air Brush—Model B

Model B is designed for the same work that is done with Model A; will throw twice as much color and make nearly as fine a line.

Hand Piece only, each.....	\$22.50
Hand Piece, Swing Pump, Gauge, Tank and Tubing.....	32.50

No.423—C. Improved Fountain Air Brush—Model C

Model C is designed for ground-laying in potteries, tinting embossed post cards, valentines, novelties, etc. This Model is equipped with a bottle for holding a quantity of color, in addition to regular color cup. Requires air supplied by power to operate.

Hand Piece only.....	\$25.00
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No.423—D. Fountain Air Brush—Model D

Model D is designed for those who require a spray only. It is especially adapted for use in connection with stencils for show-card work, etc.

Hand Piece only, with 2 or 4-ounce bottle.....	\$ 8.00
Hand Piece, Swing Pump, Tank, Gauge and Tubing.....	18.00

No.423—E. Fountain Air Brush—Model E

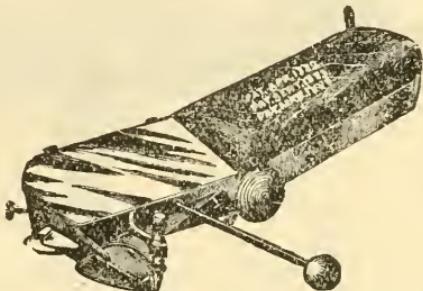
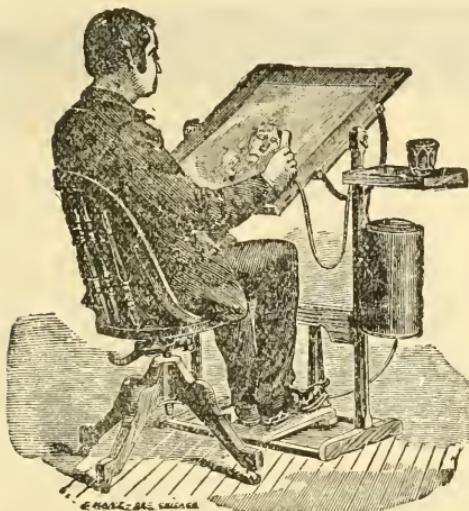
Model E has a stationary needle, consequently the control is not as perfect as in Model A or B. It is, however, proving a very satisfactory instrument for use on Show-cards. For work requiring perfect control, such as portrait and other line work, we recommend the Model A and '96 Model, A.

Hand Piece only.....	\$12.00
Hand Piece, Swing Pump, Air Gauge, Tank and Tubing.....	22.00

Above illustration about two-thirds size of the goods

No. 401. The Rockford Air Brush

For Portraits, Free Hand, and Over Solars in Black and White and Color



The Air Brush consists of three parts—a hand-piece, a compressed air chamber, and an air pump. It is controlled entirely by means of a thumb valve, and the artist is enabled to produce the finest line and the next instant a broad shadow, and with a degree of finish that could not be equaled in hours by other means.

Everything about its operation becomes perfectly automatic after a little practice, and the artist will handle it with the same ease that he now handles the brush or stump. While it is a mechanical device in itself, its application to art is in no sense mechanical, but is purely an art tool, performing the same office as brush or pencil, and the finer the artist the finer the product.

Illustrated book, giving full description and list of supplies, sent on application.

Air Brush, including hand-piece and air pump..... Each, \$30 00

Hand Piece only..... " 26.50

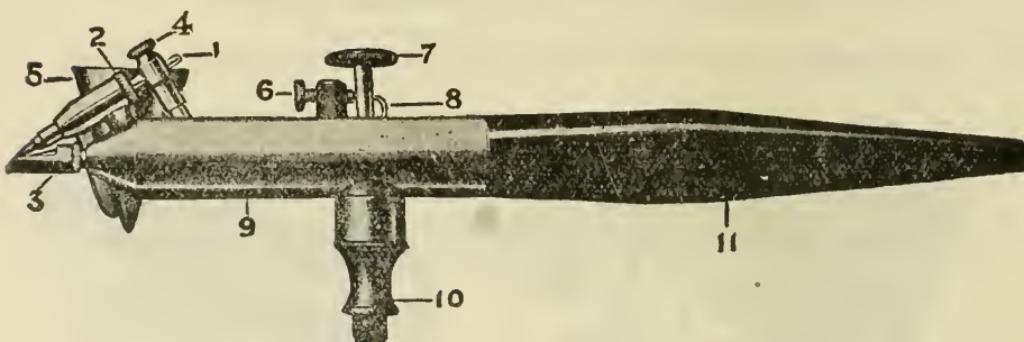
10 per cent discount for cash or on C. O. D. order for an Air Brush or Hand Piece.

No. 402. "AIR BRUSH" SUPPLIES AND REPAIRS

Carriage for brush, complete.....	\$ 5.00	Downward blast point only.....	\$ 1.00
" " " jeweled	10.00	Screws not wheel bearings .....	.10
Wheel	1.00	Blast to feed wheel .....	.25
" balanced on shaft.....	1.25	Walking bar .....	.35
Upper wheel bearings (left hand screw).....	.25	Needle guide.....	.10
Lower wheel bearing .....	.10	Screw drivers.....	.25
Thumb piece to air valve.....	.25	Tweezers.....	.15
Spoon .....	.25	Carriage key .....	.25
Wheel shaft .....	.25	Plunger caps for pumps.....	.05
Needles, steel.. Dozen .....	.25	Rubber tubes for inside brush....	.05
" silver color, Dozen .....	.25	" " " " " Doz.,	.25
Needles, brass color, Doz..	.25	Needle set screw.....	.15
Downward blast point and tube, complete	1.25	Tubing from pump to can..per ft ,	.10
		" " " to hand piece "	.10
		Main or K valve, complete.....	2.00

NOTE—Steel needles are hard and stiff, carry more color, and better adapted to high pressure of air than softer needles.

No. 412. "Interchangeable" Air Brush—Model D.



These brushes are very simple and may be readily taken apart and cleaned. As the name indicates, the parts are made to be interchangeable.

The operating mechanism is on the outside of the main shell, instead of on the inside, as on the old style brushes, and can be removed or replaced without the use of tools. The ink cup is adjustable to table or easel work. By having an extra needle and point you will practically have two brushes on hand. These brushes are instantly adjusted for a wide range of work, from a delicate hair line to a broad spray.

Air Brush No. 412, Model D, in a leatherette case with connector for hose, and a hardened steel reamer for cleaning the point, a holder and full directions. Each \$25.00

No. 409 Air Compressing Outfit, additional 12.00

10 per cent discount for a Cash or C. O. D. Order for an Air Brush.

No. 413. "Interchangeable" Air Brush—Model C.

This is made on the same principle and like Model D, but has one motion only, for controlling the operation of the brush and starting the air. It costs less, and is liked by many persons, but is not so popular as Model D.

Air Brush No. 413, Model C, in leatherette case with connector for hose, reamer and holder and full directions. Each \$20.00

No. 409 Air Compressing Outfit, additional 12.00

10 per cent discount for a Cash or C. O. D. Order for an Air Brush.

No. 414. "Interchangeable" Air Brush—Model E.

This brush is built on exactly the same principle as Model C, Interchangeable Air Brush, but will give five times as large a spray. Hand piece only \$30.00

Model E may be used with our No. 409 Air Compressing Outfit, but it is much more satisfactory to use with power compressor No. 419.

10 per cent discount for a Cash or C. O. D. Order for an Air Brush.

No. 415. "Interchangeable" Air Brush—Model F.

This is built for a cheaper grade of work, the spray being adjusted by hand. It is particularly adapted to show-card work. It comes with rubber tubing connection, to be put into color bottle, or an ink reservoir may be had instead. Hand piece only \$10.00

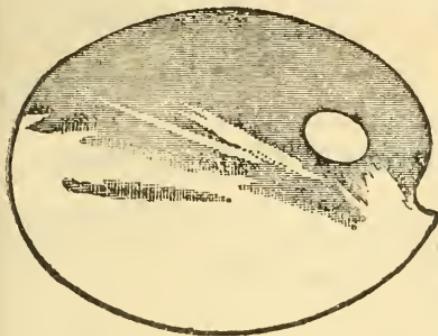
No. 415. "Interchangeable" Air Brush—Model G.

This brush is designed for a spray only, and will distribute paint or varnish in a fine, even spray. Hand piece only \$ 6.00

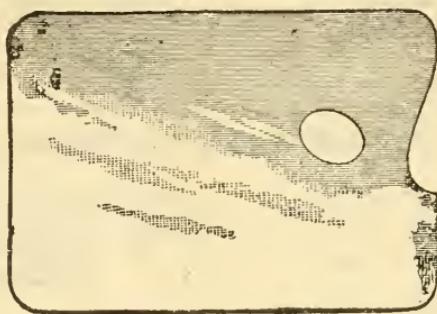
10 per cent discount for Cash or C. O. D. Order for an Air Brush.

Winsor & Newton's Superior English-made Chinaware

No. 467. China Palettes



Oval

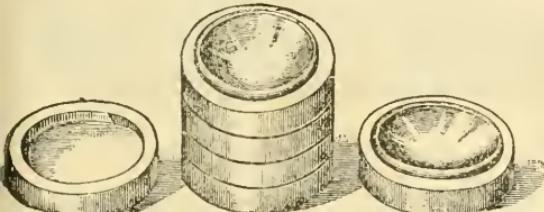


Oblong

	Each		Each
5 inch Oval or Oblong.....	\$0.25	8 inch Oval or Oblong	\$0.40
6 " " " .....	.30	9 " " " .....	.45
7 " " " .....	.35	10 " " " .....	.50

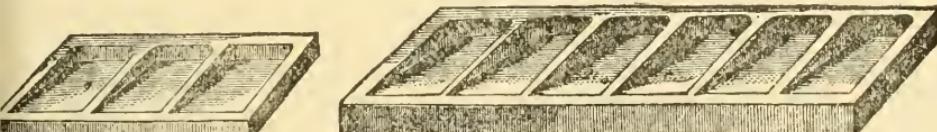
Cabinet Nests

A "nest of six" consists of 5 Saucers and Cover, Six in a Set



No.		Each
2410.	2 3/8 in. diam.....	\$0.50
2411.	2 3/8 " " .....	.65
2412.	3 3/8 " " .....	.75
2413.	3 3/4 " " .....	.85

Divided Slants or Sloping Tiles

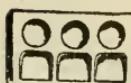


No.	Size	Each	No.	Size	Each
2447.	3 Divisions ... 2 1/2 x 4	\$0.20	2451.	8 Divisions... 5 1/2 x 7 1/2	\$0.65
2448.	4 " ... 3 x 7 3/4 .....	.30	2452.	10 " ... 6 x 7 3/4 .....	.70
2449.	5 " ... 3 x 7 3/4 .....	.35	2453.	12 " ... 6 x 7 3/4 .....	.80
2450.	6 " ... 3 x 7 3/4 .....	.40	12 Divisions and well 6 1/2 x 7 3/4		

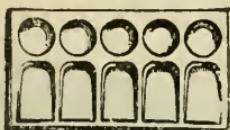
No. 2420. China Color Cups

	Each		Each
1 inch.....	\$0.02	2 1/4 inch.....	\$0.08
1 1/4 " .....	.02	2 1/2 " .....	.08
1 1/2 " .....	.03	2 3/4 " .....	.10
1 3/4 " .....	.05	3 " .....	.15
2 " .....	.06		

Box Well Slants



No. 2445.	Three wells and slabs,	$2\frac{1}{2} \times 4\frac{1}{8}$ inches.	
Each.....			\$0.25
No. 2446.	Five wells and slabs,	$4\frac{1}{8} \times 7\frac{1}{8}$ inches.	
Each.....			\$0.65

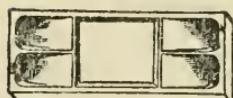


India Ink and Color Slabs—Three Wells and Slant

	Each
No. 2440. $1\frac{1}{2} \times 2\frac{3}{4}$	\$0.15
" 2441. $2\frac{1}{2} \times 4$.....	.20



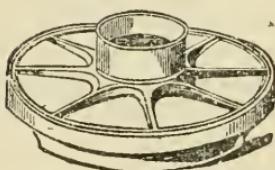
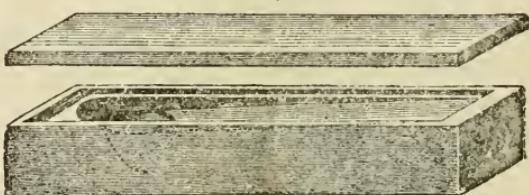
	Each
No. 2442. $2\frac{5}{8} \times 4\frac{1}{8}$	\$0.35
" 2444. $3\frac{1}{4} \times 5$.....	.45



Center Slants	
No. 2439. Square tile in center, with two slants at each end.	
$2\frac{3}{8} \times 6$	Each, \$0.25

China Ink Slabs—with Cover

No. 2400M. $1\frac{3}{4} \times 4\frac{1}{2}$ inches.	
Each.....	\$0.35



Architects' Slant and Basin

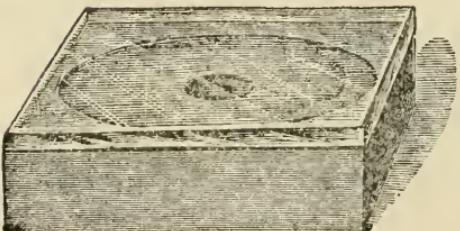
No. 2425M. Round basin, $7\frac{1}{2}$ inches in diameter, with center cup and 8 divided slants.	
Each.....	\$ 1.35

Artists' Water Glasses

	Each
No. 2460M. Plain, $2\frac{1}{2}$ inches in diameter.....	\$0.15
" " " $3\frac{1}{4}$ " " .....	.25
" " " $3\frac{1}{2}$ " " .....	.35
" " " 4 " " .....	.45



Slate Ink Cups



No. 2404M. $3\frac{1}{2}$ inches square, air tight plate glass cover, best cup for rubbing up or grinding India ink uniform and quick, the deep well in center to gather the ink for convenient filling of the pen.	
Each.....	\$0.45

No. 430.

A. LaCroix's

China Colors

OVERGLAZE



For Painting on
Glazed
China
Earthenware
Tiles
Etc.

In tubes, like moist or oil colors for painting, and ready for use

Blacks

Brunswick Black*	Tube, \$0.45	Outlining Black*.....	Tube, \$0.25
Iridium Black.....	" 2.00	Raven Black	" .22
Ivory Black	" .18		

Blues

Air Blue*.....	Tube, \$0.25	Light Sky Blue	Tube, \$0.22
Bottle Blue.....	" .22	Old Blue	" .18
Common Blue.....	" .18	Old Holland Blue*.....	" .22
Cornflower Blue.....	" .22	Old Rouen Blue.....	" .18
Dark Blue.....	" .18	Sevres Blue*	" .30
Deep Blue.....	" .22	Sky Blue.....	" .22
Deep Ultramarine.....	" .30	Two Fire Blue.....	" .25
Delft Blue.....	" .18	Victoria Blue.....	" .18
Blue No. 29, for earthenware only	" .18		

Browns

Black Brown.....	Tube, \$0.22	Gillyflower Brown.....	Tube, \$0.22
Brown, No. 3.....	" .22	Light Brown	" .22
Brown, No. 4 or 17.....	" .22	Otter Brown	" .22
Brown, M or 108.....	" .22	Sepia Brown	" .22
Chesnut Brown	" .22	Vandyke Brown.....	" .22
Dark Brown.....	" .22	Yellow Brown.....	" .22
Deep Red Brown.....	" .22		

Carmines

Light Carmine, A.....	Tube, \$0.22	Carmine, No. 2	Tube, \$0.25
Light Carmine, No. 1.....	" .22	Deep Carmine, No. 3	" .30

Carnations

Carnation, No. 1.....	\$0.22	Carnation No 2.....	\$0.22
		Carnation, Deep.....	\$0.22

Flux

Flux		Tube, \$0.18
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Greens

Apple Green.....	Tube, \$0.18	Duck Green.....	Tube, \$0.30
Blue Green, Light*.....	" .37	Emerald-stone Green.....	" .22
Blue Green, Dark*.....	" .37	Grass Green, No. 5.....	" .22
Bronze Green.....	" .30	Green, No. 36 T.....	" .22
Brown Green, No. 6.....	" .22	Moss Green, J, Yellowish....	" .22
Chrome Green, 3B.....	" .22	Moss Green, V	" .22
Coalport Green, Light*.....	" .25	Night Green	" .30
Coalport Green, Dark*.....	" .25	Olive Green	" .22
Dark Green, No. 7.....	" .22	Rose Leaf Green*	" .25
Deep Blue Green.....	" .30	Sao Green.....	" .22
Deep Chrome Green.....	" .22	Shading Green*	" .30
Deep Green	" .22		

Greys

Gold Grey*.....	Tube, \$0.37	Pearl Grey, No. 6	Tube, \$0.22
Grey for Flesh*.....	" .25	Platina Grey	" .175
Grey for Flowers*.....	" .25	Royal Copenhagen Grey*.....	" .30
Grey, No. 1, Light	" .22	Royal Copenhagen Warm Grey*	" .30
Grey, No. 2.....	" .22	Warm Grey	" .22
Neutral Grey	" .22		

*Long Tubes

No. 430. A. Lacroix's China Colors—Continued

Ochres

Dark Ochre.....	Per tube, \$0.22	Yellow Ochre.....	Per tube, \$0.22
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Purples

Crimson Purple.....	Per tube, \$0.65	Pansy*.....	Per tube, \$0.45
Crimson Lake.....	" .37	Purple No. 2.....	" .45
Deep Purple.....	" .55	Ruby Purple.....	" .75

Reds

Bright Red.....	Per tube, \$0.25	Japan Rose.....	Per tube, \$0.30
Bengal Rose.....	" .22	Laky Red.....	" .26
Capucine Red.....	" .22	Orange Red.....	" .25
Chinese Rose.....	" .22	Peach Blossom*..	" .37
Dubarry Pink*.....	" .30	Pompadour Red No. 23*.	" .25
Flame Red*.....	" .25	Rose*.....	" .37
		Superior English Pink*..	" .25

Violets

Deep Violet of Gold.....	Per tube, \$0.45	Maroon*.....	Per tube, \$0.75
Grey Violet of Iron.....	" .22	Violet of Iron.....	" .22
Light Violet of Gold....	" .37		

Whites

Chinese White.....	Per tube, \$0.22	Permanent White.....	Per tube, \$0.18
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Yellows

Albert's Yellow*	Per tube, \$0.37	Orange Yellow.....	Per tube, \$0.18
Best Orange*.....	" .22	Permanent Yellow	" .18
Canary Yellow*.....	" .25	Silver Yellow.....	" .18
Egg Yellow*.....	" .30	Uranium Yellow	" .30
Ivory Yellow.....	" .22	Yellow for Mixing.....	" .18
Jonquil Yellow.....	" .18		

Relief

Relief White (Aufsetzweiss)*		Relief, for Gold.....	Per tube, \$0.18
Per tube.....	\$0.22		

Colors for Grounding

These colors will not bear mixing, and are available for grounds only.

Celestial Blue	Per tube, \$0.25	Grounding Green.....	Per tube, \$0.22
Indian Blue	" .30	Turquoise Green.....	" .30
Lavender Blue.....	" .18	Very Fusible Rose.....	" .22
Marine Blue	" .30	Steel Grey.....	" .22
Turquoise Blue	" .30	Turtle-dove Grey	" .22
Reddish Brown	" .22	Isabella	" .18
Shammy Brown.....	" .18	Fusible Lilac.....	" .22
Carmelite.....	" .18	Maize.....	" .22
Celadon.....	" .22	Mauve	" .37
Gold Bud	" .22	Coral Red.....	" .18
Light Coffee	" .18	Rose Pompadour.....	" .37
Chrome Water-green....	" .18	Salmon	" .22
Copper Water-green....	" .18	Chinese Yellow.....	" .18

A good precaution in using tube colors consists in not laying them back in the box on the same side each time, to prevent the color from making a deposit by separating from the liquid with which it is mixed. Keep colors away from heat.

* Colors in long tubes.

No. 432. Muller & Hennig's Royal Dresden China Colors



Many New Colors

In tubes like oil paints, and for painting on Glazed China, Tiles, Earthenware, etc. The colors below which have the German name as well as the English name are late additions to the list. Relief White is same as formerly.

No. Blacks Per Tube

91	Black (Schwarz).....	\$0.25
92	Ivory Black (Elfenbeinschwarz) .....	.35
31	Brunswick Black.....	.70
132	Outlining Black.....	.30

Blues

12	Air Blue.....	.35
69	Air Blue, Bluish (Luftblau, blaul) .....	.30
71	Sky Blue (Himmelblau).....	.30
16	Banding Blue.....	.25
73	Banding Blue B (Randerblau B) .....	.25
14	Carmine Blue.....	.70
13	Dark Blue.....	.45
74	Darkest Blue (Tiefblau).....	.35
56	Delft Blue.....	.25
72	Sevres Blue (Sevresblau).....	.35
26	Light Blue.....	.30
70	New Blue (Neublau).....	.35
15	Turquoise Blue.....	.60
68	Carmine Blue, Light (Carminblau, hell).....	.70

Browns

43	Chestnut Brown.....	.30
36	Chocolate Brown.....	.30
30	Dark Brown.....	.25
27	Finishing Brown.....	.30
28	Sepia Brown.....	.25
29	Yellow Brown.....	.25
57	Maroon.....	.50
85	Yellow Brown, Dark (Gelbbraun, dkl).....	.30
86	Red Brown (Rotbraun).....	.30
87	Wood Brown (Holzbraun).....	.25
88	Van Dyke Brown (Vandykbraun).....	.30
89	Brown 108 (Braun 108).....	.45
90	Brown 4 (Braun 4).....	.35

Grays

33	Gray for Flowers.....	.30
37	Gray for Flesh.....	.30
93	Pearl Gray (Perlgrau).....	.30
94	Copenhagen Gray (Kopenhagen-grauer).....	.50
95	Blue Gray (Blaugrau).....	.45

Greens

42	Black Green.....	.30
8	Blue Green, dark.....	.40
7	Blue Green, light.....	.40
52	Brown Green.....	.30
9	Dark Green.....	.30
25	Grass Green.....	.30
11	Olive Green.....	.30
10	Shading Green.....	.30
39	Turquoise Green.....	.60
61	Yellow Green.....	.30

No. Per Tube

62	Yellow Green, Yellowish (Gelbgrün, gelb).....	\$.25
63	Deep Green, Bluish (Dunkelgrün, blaul.).....	.25
64	Bronze Green (Bronzegrün).....	.25
65	Water Green (Wassergrün).....	.30
66	Moss Green (Moosgrün).....	.25
67	Celadon Green (Seladongrün).....	.25

Pinks and Purples

21	Blue Violet.....	.40
18	Carmine Purple.....	.70
19	Deep Purple.....	.75
20	Deep Violet.....	.75
38	Rose.....	.40
17	Rose Purple.....	.45
54	Ruby Purple.....	.75
55	Violet of Iron.....	.25
75	Violet of Gold (Goldviolett).....	.75
76	Flower Violet (Veilchenviolett).....	.70
77	Carmine Purple II (Carminpurpur II).....	.70
78	Gold Ruby (Goldrubin).....	1.75
79	Shading Purple (Schattierpurpur).....	1.40
80	Crimson Purple (Crimsonpurpur).....	1.90

Reds

24	Brown Red.....	.25
53	Carmine.....	.50
34	Flesh Red.....	.25
23	Pompadour Red.....	.25
44	Superior Pompadour Red.....	.35
22	Yellow Red.....	.25
81	Blood Red (Blutrot).....	.30
82	Red (Rot).....	.25
83	Brick Red (Ziegelrot).....	.30
84	Shading Red (Schattierrot).....	.30

Yellows

59	Albert Yellow, light (Albertsgelb, hell).....	.30
41	Albert Yellow.....	.40
60	Albert Yellow, deep (Albertsgelb, dkl).....	.30
4	Canary Yellow.....	.25
2	Egg Yellow.....	.25
61	Dark Yellow (Dunkelgelb).....	.25
35	Ivory Yellow.....	.25
58	Ivory Color (Elfenbeinfarbe).....	.25
3	Lemon Yellow.....	.25
5	Relief Yellow.....	.25
45	Yellow Ochre.....	.25

White

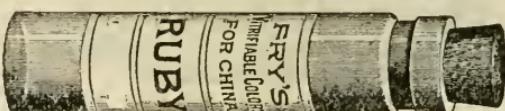
1	Relief White (Aufsetzweiss).....	25
40	Flux.....	.25

No. 433. Sample Plate—Showing many Royal Dresden China Colors fired, each, \$3

No. 441. Fry's Vitrifiable Colors for China

In Powder, Finely Ground and Fluxed, Ready for Use

Must be thoroughly mixed on the palette with medium to the consistency of tube colors. No turpentine is needed except to moisten the colors when they have become hard. Never add more oil. If the color has a granular appearance when laid on the china, the medium has not been properly mixed with the color or compounded.



Black

German Black.....		Per vial, \$0 20
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Blues

Aztec Blue.....	Per vial, \$0.60	Air Blue.....	Per vial, \$0.30
Sevres "	" .20	Baby Blue.....	" .25
Banding Blue.....	" .25	Celestial Turquoise	" .20
Copenhagen Blue.....	" .25		

Browns

Yellow Brown	Per vial, \$0.20	Shading Brown.....	Per vial, \$0.25
Finishing Brown.....	" .20	Auburn "	" .25
Dark Brown.....	" .20	Meissen "	" .25

Greens

Moss Green.....	Per vial, \$0.20	Grey Green.....	Per vial, \$0.20
Olive "	" .20	Sea "	" .20
Royal "	" .20	Deep Blue Green.....	" .30
Russian "	" .25	Empire Green	" .25
Persian "	" .25	Shading "	" .25
Yellow "	" .25	Dark "	" .20
Sevres "	" .20	Brown "	" .20
Sap "	" .20	New "	" .25
Apple "	" .20	Black green	" .20

Greys

Gold Grey.....	✓ Per vial, \$0.30	Warm Grey	Per vial, \$0.25
Silver "	" .20	Pearl "	" .25
Royal Copenhagen Grey..	" .30	Grey for Flesh.....	" .30

Pinks and Purples

Roman Purple.....	Per vial, \$0.60	Peach Blossom.....	Per vial, \$0.20
Ruby.....	" .75	Palma-Rosa Salmon.....	" .20
Rose.....	" .25		

Reds

Yellow Red.....	Per vial, \$0.25	Blood Red	Per vial, \$0.25
Pompadour.....	" .20	Carnation.....	" .20
Violet of Iron.....	" .25		

Violets

Royal Purple.....	Per vial, \$0.40	Violet No. 2.....	Per vial, \$0.30
Violet No. 1.....	" .25		

Yellows

Egg Yellow.....	Per vial, \$0.25	Trenton Ivory.....	Per vial, \$0.15
Albert "	" .25	Oriental "	" .20
Lemon "	" .25	Imperial "	" .20
Primrose Yellow.....	" .15	Mixing yellow.....	" .20
Grey yellow	" .20		

Glaze

Ivory Glaze.....		Per vial, \$0.20
Samples of colors and powders, in small envelopes.....		Each, .05
Complete set of samples, in small envelopes.....		2.25

Any of the above colors can be used for dry dusting, if desired.

Fry's Vitrifiable Colors for China—Continued**Colors Specially Prepared for Miniature and Figure Painting**

Flesh No. 1 (blond).....	Per vial, \$0.25	Tender Shadow	Per vial, \$0.80
Flesh No. 2 (brunette)	" .25	Warm Shadow.....	" .35
Pompadour No. I.....	" .20	Finishing Brown No. I.....	" .20
Pompadour No. 2 (fluxed)	" .20	Finishing Brown No. 2	
Reflected Light.....	" .20	(fluxed).....	" .20
Cool Shadow.....	" .35	Samples Each, .05. Set Samples, \$0.40	

No. 443. Fry's Matt or Gouache Colors

	Vial		Vial		Vial
Ivory vellum.....	\$0.20	Bronze green.....	\$0.20	Indian red.....	\$0.20
Old ivory .....	.20	Olive green .....	.20	Pompadour .....	.20
Light yellow.....	.20	Light turquoise blue ..	.20	Yellow brown .....	.20
Golden yellow.....	.20	Dark turquoise blue ..	.20	Golden brown .....	.20
Orange yellow.....	.20	Deep blue .....	.25	Bronze brown .....	.20
Pale green .....	.20	Purple .....	.40	Soft grey .....	.20
Yellow green .....	.20	Lavender.....	.25	Black .....	.20
Empire green.....	.20	Rose.....	.20	White .....	.20
Meadow green.....	.20	Cardinal red.....	.20		

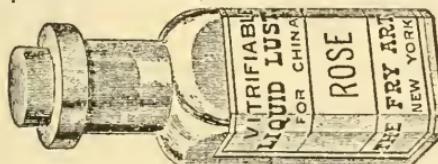
Samples of Gouache colors, Each, \$0.05 Complete set samples of Gouache colors, \$1.00

Fry's Paste, Enamels, Etc.

Fry's White Enamel.	Per vial, \$0.20	Turquoise Enamel.....	Per vial, \$0.25
English Enamel.....	" .20	Cobalt Enamel	" .25
Dresden Relief White (Aufsetzweiss).....	" .20	Dresden Flux.....	" .25
Pink Enamel.....	" .25	Hancock's Paste for Raised Gold.....	" .25
Coral Enamel.....	" .25	Hancock's Hard Enamel	" .25

Fry's Oils and Mediums

Fry's Medium.....	1 oz., \$0.20	Fry's Enamel Medium	1 oz., \$0.20
Fry's Special Tinting Oil.....	1 " .20	Fry's English Grounding Oil	1 " .20
Fry's Oil for Raised Paste	.1 oz., \$0.20		

**No. 442. Fry's****Liquid Lustre Colors**

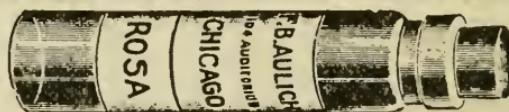
Grey.....	Per vial, \$0.25
Pearl Grey.....	" .25
Blue Grey.....	" .45
Yellow	" .20
Orange	" .20
Shammy	" .20
Brown	" .25
Yellow Brown.....	" .20
Rose	" .50
Light Green.....	" .20
Dark Green.....	" .40
Blue Green.....	" .40
Olive Green	" .30
Light blue.....	" .30
Opal	" .30
White	" .20
Covering for Gold Lustre (to produce Deep Violet)	" .25
Gold Lustre.....	" .75
Steel Blue.....	" .70
Mother of pearl	" .30

Copper.....	Per vial, \$1.25
Iridescent Rose.....	" .70
Purple	" .75
Violet	" .70
Ruby	" 1.50
Black	" .75
Silver	" 1.50
Dark Blue.....	" .70

Half Vials

Gold Lustre.....	" .40
Steel Blue.....	" .40
Dark Blue.....	" .40
Copper	" .65
Iridescent Rose.....	" .40
Purple	" .40
Violet	" .40
Ruby	" .75
Black	" .40
Silver	" .75

No. 435. Aulich's China Colors and Medium



	Per Vial		Per Vial		Per Vial
Lemon Yellow.....	\$0.25	Yellow Green.....	.30	Pansy .....	.25
Albert Yellow(genuine)	.40	Warm Green.....	.30	Lilac .....	.60
Egg Yellow.....	.25	Dark Green.....	.40	Grey, for White Roses	.30
Yellow Brown.....	.25	Black Green.....	.40	Copenhagen .....	.40
Sepia Brown.....	.25	Olive green, good for		Rosa .....	.50
Auburn Brown.....	.25	Belleek .....	.40	American Beauty.....	.65
Meissen Brown.....	.25	Turquoise Green.....	.50	Crimson Purple.....	.85
Light Brown.....	.20	Blue Green.....	.40	Poppy Red.....	.30
Dark Brown.....	.35	Dark Blue.....	.40	Pompadour .....	.50
Van Dyke Brown.....	.35	Turquoise Blue.....	.60	Superior Black.....	.50
Brown for Yellows.....	.35	Deep Royal Blue.....	.40	Lavender Glaze.....	.20
Apple Green.....	.20	Blue Violet.....	.40	Ivory Glaze.....	.20
Water Green.....	.25	Deep Violet.....	.50	White Enamel.....	.20
Russian Green.....	.20	Violet of Iron.....	.25	Soft Flux.....	.25

Aulich's Medium for Painting and Tinting.....\$0.25

Brushes Recommended by Mr. Aulich, for China Painting

No. 651.	Large Square Shaders, Size 10.....	\$0.25
No. 651.	Medium Square Shaders, Size 8.....	.20
No. 653.	Pointed Digger, Size 7.....	.15
No. 655.	Stemmer, Size 4.....	.10

No. 434. Bischoff's Select Vitrifiable Colors for China

Dry in Powder, for Painting and Dusting. In Vials.

Browns

	Per Vial
Yellow Brown.....	\$.20
Vandyke Brown.....	.20
Purple Brown.....	.30
Brown Pink.....	.25
Dark Brown.....	.25
Finishing Brown.....	.30
Hair Brown.....	.25

Blues

	Per Vial
Sevres Blue.....	.20
Deck's Blue.....	.20
Robin's Egg Blue.....	.20
Royal Copenhagen.....	.35
Banding Blue.....	.25

Blacks

	Per Vial
Black .....	.30
Purple Black.....	.35

Greens

	Per Vial
Dark Moss Green....	.30
Moss Green, A.....	.20
Moss Green, C.....	.20
Deep Blue Green.....	.25
Saxony Green.....	.20
Russian Green.....	.20
Night Green.....	.20
Dark Green.....	.25
Sap Green.....	.25
Verdigris .....	.25
Brown Green.....	.20

Greens—Continued

	Per Vial
Olive Green.....	\$0.20
Shading Green.....	.35
Yellow Green.....	.30
Celadon .....	.30

Grays

	Per Vial
Gold Gray.....	.30
White Rose.....	.30

(Gray for Flowers)

	Per Vial
Neutral Gray.....	.30

Ashes of Roses.....

	Per Vial
Ashes of Roses.....	.50

Pinks and Purples

	Per Vial
Rose .....	.35
Old Rose .....	.35

Peach Blossom.....

	Per Vial
Deep Purple.....	.40

Ruby

	Per Vial
Ruby .....	.75

American Beauty.....

	Per Vial
American Beauty.....	.65

Magenta

	Per Vial
Magenta .....	.50

Reds

	Per Vial
Flesh .....	.25

Carnation

	Per Vial
Carnation .....	.20

Flame Red.....

	Per Vial
Flame Red.....	.25

Poppy Red.....

	Per Vial
Poppy Red.....	.30

Carmine Flesh.....

	Per Vial
Carmine Flesh.....	.30

Pompadour

	Per Vial
Pompadour .....	.20

Blood Red.....

	Per Vial
Blood Red.....	.25

Dragon's Blood.....

	Per Vial
Dragon's Blood.....	.50

Violet of Iron.....

	Per Vial
Violet of Iron.....	.20

Violets

	Per Vial
Violet	\$.35

Yellows

	Per Vial
Albert Yellow.....	.30

Lemon Yellow.....

	Per Vial
Lemon Yellow.....	.25

Ivory Yellow.....

	Per Vial
Ivory Yellow.....	.20

Orange Yellow.....

	Per Vial
Orange Yellow.....	.30

Glazes

	Per Vial
Ivory .....	.20

Warm Gray.....

	Per Vial
Warm Gray.....	.20

Salmon Pink.....

	Per Vial
Salmon Pink.....	.20

Transparent

	Per Vial
Transparent .....	.20

Lavender

	Per Vial
Lavender .....	.20

Pastes

	Per Vial
For Raised Gold.....	.20

Enamels

	Per Vial
White .....	.20

Turquoise Blue.....

	Per Vial
Turquoise Blue.....	.20

Turquoise Green.....

	Per Vial
Turquoise Green.....	.20

Pink

	Per Vial
Pink .....	.20

Light Blue.....

	Per Vial
Light Blue.....	.20

Dark Blue.....

	Per Vial
Dark Blue.....	.20

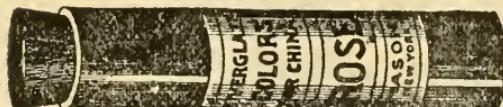
Lettuce Green.....

	Per Vial
Lettuce Green.....	.20

Yellow

	Per Vial
Yellow .....	.20

No. 436. Mason's Overglaze Colors for China or Porcelain—In Powder



Two-thirds size cut.

	Per Vial
Ivory	\$0.25
Trenton Ivory . . . . .	.20
Lemon Yellow . . . . .	.25
Albert Yellow . . . . .	.25
Egg Yellow . . . . .	.25
Neutral Yellow . . . . .	.25
Ivory Glaze . . . . .	.20
Yellow Brown . . . . .	.20
Dark Yellow Brown . . . . .	.20
Vandyke Brown . . . . .	.20
Paris Brown . . . . .	.25
Hair Brown . . . . .	.25
Finishing Brown . . . . .	.25
Yellow Red . . . . .	.25
Carnation . . . . .	.20
Pompadour . . . . .	.20
Blood Red . . . . .	.25
Brown Pink . . . . .	.25
Salmon . . . . .	.20
Black (best for painting and out-lining) . . . . .	.20
Hard Black (for grounding) . . . . .	.25
Apple Green . . . . .	.20
Celadon Green . . . . .	.25
Grey Green . . . . .	.20
Sevres Green . . . . .	.25
Moss Green . . . . .	.20
Yellow Green . . . . .	.25
Olive Green . . . . .	.25
Brown Green . . . . .	.20

Carefully selected
and
finely ground.

	Per Vial
Shading Green	\$.25
Myrtle Green . . . . .	.20
Royal Green . . . . .	.20
Empire Green . . . . .	.25
Grounding Green . . . . .	.20
Dark Green . . . . .	.20
Black Green . . . . .	.20
Russian Green . . . . .	.25
Blue Green . . . . .	.40
Dark Blue Green . . . . .	.30
Chinese Green . . . . .	.25
Copenhagen Blue . . . . .	.25
Turquoise Blue . . . . .	.40
Persian Blue . . . . .	.30
Banding Blue . . . . .	.25
Royal Blue . . . . .	.75
Copenhagen Grey . . . . .	.30
French Grey . . . . .	.45
Pearl Grey . . . . .	.25
Warm Grey . . . . .	.25
Slate Grey . . . . .	.25
Peach Blossom . . . . .	.20
Rose . . . . .	.25
Rose for Grounds . . . . .	.25
Hancock's Carmine . . . . .	.25
Ruby . . . . .	.80
Best English Maroon . . . . .	.75
Violet . . . . .	.40

The above colors constitute the regular painting palette. They may also be used for ground-laying. They should be thoroughly mixed with the painting medium to the consistency of tube colors.

Matt Colors for Ground-laying

Used for dry dusting and also with raised paste and enamel, also for painting.

	Per Vial	Per Vial
Matt Old Ivory	\$0.25	\$0.25
Matt Bronze Green . . . . .	.25	.30

Transparent Glazes for Underglaze Effects

	Per Vial	Per Vial
Azure Glaze	\$0.40	\$.25
Grey Blue Glaze . . . . .	.40	.30

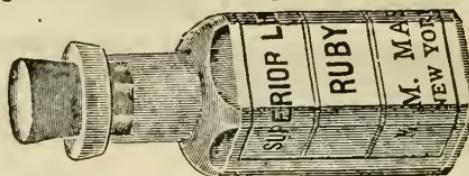
Relief Enamels, Fluxes, Paste, etc.

	Per Vial	Per Vial
Best White Enamel	\$0.20	\$.20
Aufsetzweiss (in powder) . . . . .	.25	.25

Additional Mason's Lustre Colors—Mason's Mediums

	Per Vial	Per Bottle
New Green Lustre	\$0.50	\$.20
Mother of Pearl Lustre . . . . .	.30	.20

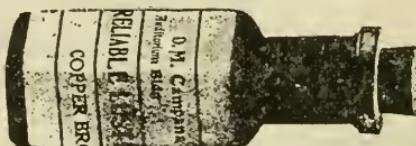
No. 437. Mason's Liquid Lustre Colors



In One-sixth Ounce Vials

	Per half vial	Per vial	Per half vial	Per vial
Grey.....	\$.25	\$.50	Platinum	\$.80
Pearl Grey.....	.25	.50	Black .....	.75
Blue Grey.....	.45	.90	Light Green.....	.20
Yellow.....	.20	.40	Dark Green.....	.40
Orange.....	.20	.40	Silver .....	.70
Chamois.....	.20	.40	Steel Blue.....	.70
Brown.....	.25	.50	Copper.....	.65
Yellow Brown.....	.20	.40	Gold Essence (for thinning Lustre and Gold).....	.10
Iridescent Rose.....	.40	.80	Ruby .....	.75
Opal.....	.30	.60	Chatoyant .....	.75
Rose.....	.50	.50	White.....	.20
New Blue.....	.50	.50	Covering for Gold Lustre to produce Deep Violet.....	.25
Ivory.....	.25	.50	Liquid Bright Silver, $\frac{1}{4}$ dram	.45
Olive Green.....	.30	.60	Liquid Bright Gold, $\frac{1}{4}$ dram	.50
Blue Green.....	.40	.80	Liquid Bright Platinum, $\frac{1}{4}$ dram .....	.35
Purple.....	.40	.80		
Violet.....	.40	.80		
Gold.....		.75		

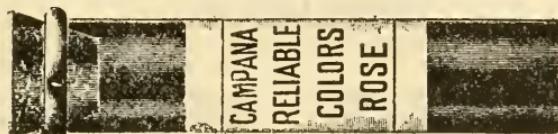
No. 439. Campana's Liquid Lustre Colors for China



	Vial	Half Vial.	Vial	Half Vial.
Orange	\$0.16	\$0.10	Transparent Green	\$0.40
Light Grey .....	.16	.10	Blue Green .....	.40
Yellow .....	.16	.10	Black .....	.40
Light Green .....	.16	.10	Rose .....	.45
White .....	.16	.10	Dark Blue .....	.50
Yellow Brown .....	.16	.10	Iridescent (strong) .....	.60
Brown .....	.20	.12	Violet .....	.60
Pearl (Mother of) .....	.20	.12	Steel Blue .....	.60
Yellow Pearl .....	.25	.15	Purple .....	.60
Green Pearl .....	.25	.15	Silver Lustre .....	.70
Pigeon Grey Pearl .....	.25	.15	Gold Lustre .....	.60
Olive Green .....	.25	.15	Copper Bronze	1.15
Brilliant Green .....	.25	.15	Ruby	1.10
Blue Grey .....	.25	.15	Essence for thinning .....	.10
Dark Green .....	.30	.18	Opal .....	.16

No. 438. Campana's Reliable Mineral Colors for China

As good as
any—
Cost Half



Best quality,
especially prepared
for grounding and
painting.
In Powder

	Per Vial		Per Vial
Trenton Ivory.....	\$0.13	Dark Violet (No. 2).....	\$0.13
Imperial Ivory.....	.13	Blood Red (No. 2).....	.13
Ivory Yellow.....	.13	Yellow Red (No. 2).....	.13
Neutral Yellow.....	.13	Carnation.....	.13
Lemon Yellow (rich).....	.13	Best Black.....	.13
Primrose Yellow.....	.13	Outlining Black.....	.13
Albert Yellow.....	.13	Pearl Gray.....	.13
Deep Yellow.....	.13	Warm Gray.....	.13
Egg Yellow.....	.13	Royal Copenhagen Gray.....	.13
Sevres Blue.....	.13	Ivory Glaze, for dusting.....	.13
Turquoise Blue.....	.13	Green Glaze " "	.13
Banding Blue.....	.13	Pink Glaze " "	.13
Baby Blue.....	.13	Blue Glaze " "	.13
Copenhagen Blue.....	.13	Lavender Glaze.....	.15
Black Blue.....	.13	Rose Salmon.....	.15
Yellow Green.....	.13	Purple Black (good for grapes).....	.15
Water Green (light).....	.13	Rose Color (best).....	.15
Olive Green.....	.13	Sweet Pea Pink (soft).....	.13
Shading Green.....	.13	Poppy Red.....	.20
Brown Green.....	.13	Yellow Red.....	.20
Peacock Green.....	.13	Blood Red.....	.20
Darkest Green.....	.13	Finishing Brown.....	.20
Sultan Green (rich).....	.13	Violet Color.....	.20
Persian Green.....	.13	Violet of Iron.....	.20
Grey Green.....	.13	Peach Blossom.....	.20
Russian Green.....	.13	Ashes of Roses.....	.20
Deep Blue Green.....	.13	Air Blue.....	.20
Empire Green.....	.13	American Beauty.....	.30
Myrtle Green.....	.13	Royal Purple.....	.30
Moss Green.....	.13	Royal Blue.....	.30
Royal Green.....	.13	Aztec Blue.....	.30
Apple Green.....	.13	Deep Violet of Gold.....	.35
New Green.....	.13	Crimson Purple (best).....	.45
Auburn Brown.....	.13	Ruby Purple (No. 2).....	.35
Hair Brown.....	.13	Ruby Purple (brilliant).....	.45
Yellow Brown.....	.13	Flesh, soft tint.....	.20
Chestnut Brown.....	.13	Flesh, shadow.....	.20
Meissen Brown.....	.13	Flesh, dark shadow.....	.20
Deep Red Brown.....	.13	Flesh, Gray.....	.20
Finishing Brown (No. 2).....	.13	Flesh, Transparency.....	.20
Pompadour Red (light).....	.13	Hair Black.....	.20
Pompadour Red (dark).....	.13	Flux, soft.....	.13
Violet of Iron (No. 2).....	.13	Flux, hard.....	.13

Enamels and Mediums

	Per Vial		Per Vial
White Enamel.....	\$0.16	Mazarine Blue Enamel (dark).....	\$0.25
Turquoise Enamel.....	.16	Cherry Red Enamel.....	.25
Yellow Enamel.....	.16	White Enamel for glass.....	.20
Aufsetzweiss Enamel.....	.16		Per Bottle
Pink Enamel.....	.20	Diluting Medium, for outlining.....	.25
		Mixing Medium, for mixing colors	.18

No. 444-5. Warren-O'Hara Enamels and Overglaze China Colors

These enamels and colors have proved very satisfactory and popular in New York City and the East.

Enamels Prepared for Soft Glazes, Such as Satsuma, Belleek, Soft German, and English China.

These enamels can be used on Hard Porcelain and also the Hard Enamels on Soft Porcelain, but successful work is much easier attained by choosing enamels which suit your glaze.

Per Vial

Old Chinese Pink Enamel (soft)	\$0.65
Pink Enamel No. 1 (soft) . . . . .	.40
Pink Enamel No. 2 (soft) . . . . .	.65
Persian Red Enamel (soft) . . . . .	.65
Rhodian Red Enamel (soft) . . . . .	.65
Light Yellow Enamel (soft) . . . . .	.40
Dark Yellow Enamel (soft) . . . . .	.40
Dull Yellow Enamel (soft) . . . . .	.40
Lavender Enamel (soft) . . . . .	.40
Violet Enamel No. 1 (soft) . . . . .	.50
Dull Violet Enamel (soft) . . . . .	.40
Gray Violet Enamel (soft) . . . . .	.40
Old Chinese Blue Enamel (soft) . . . . .	.65
Dark Blue Enamel (soft) . . . . .	.65
Turquoise Blue Enamel (soft) . . . . .	.30
Old Egyptian Turquoise Enamel (soft) . . . . .	.65
Green Enamel No. 1 (soft) . . . . .	.65
Green Enamel No. 2 (soft) . . . . .	.65
Blue Green Enamel (soft) . . . . .	.65
Manganese Enamel (soft) . . . . .	.65
Reamhite Enamel No. 1 (soft) . . . . .	.30
Reamhite Enamel No. 2 (soft) . . . . .	.30
Wareno White Enamel (soft) . . . . .	.25

Enamels Prepared for Hard Glazes, Such as French Porcelain, Etc.

Per Vial

Pink Enamel (hard)	\$.40
Golden Pink Enamel (hard) . . . . .	.65
Yellow Enamel (hard) . . . . .	.40
Old Yellow Enamel (hard) . . . . .	.65
Lakey Red Enamel (hard) . . . . .	.65
Pale Lilac Enamel (hard) . . . . .	.40
Mauvine Enamel (hard) . . . . .	.50
Sevres Blue Enamel (hard) . . . . .	.40
Rouen Blue Enamel (hard) . . . . .	.50
Meadow Green Enamel (hard) . . . . .	.65
Neutral Green Enamel (hard) . . . . .	.65
Dull Blue Green Enamel (hard) . . . . .	.65
Wareno White Enamel No. 1 (hard) . . . . .	.25
Wareno White Enamel No. 2 (hard) . . . . .	.25

For Underglaze Effects

Waterloo Glaze	\$0.40
Blue Glaze . . . . .	.30
Gray Green Glaze . . . . .	.30
Blue Gray Glaze . . . . .	.40
Soft Yellow Glaze . . . . .	.40
Pink Glaze . . . . .	.20

Paste for Raised Gold . . . . .	.20
Relief White . . . . .	.20
Flux . . . . .	.15
Warren's Enamel (medium) . . . . .	.30
Warren's Tinting (medium) . . . . .	.25
Warren's Painting (medium) . . . . .	.20
Warren's Outlining (medium) . . . . .	.15
Warren's Raised Paste (medium) . . . . .	.15
Warren's Gold (medium) . . . . .	.15

Warren's Tested Overglaze Colors for Porcelain

Per Vial

Ivory	\$0.25	Celadon . . . . .	.25	(Warren spec.) . . . . .	.40
Ivory Yellow . . . . .	.25	Yellow Red	\$0.25	Blue Green	\$0.30
Lemon Yellow . . . . .	.25	Blood Red . . . . .	.25	Copenhagen Blue . . . . .	.20
Albert Yellow . . . . .	.25	Warhara Red . . . . .	.30	Banding Blue . . . . .	.25
Yellow Brown . . . . .	.15	Carnation . . . . .	.20	Holland Blue . . . . .	.20
Nutter Brown . . . . .	.25	Pompadour . . . . .	.20	Pearl Gray . . . . .	.25
Dark Brown . . . . .	.25	Kawmo . . . . .	.35	Yellow Gray . . . . .	.25
Rich Brown . . . . .	.20	Satsuma . . . . .	.65	Copenhagen Gray . . . . .	.25
Finishing Brown . . . . .	.20	Violet . . . . .	.40	Dark Gray . . . . .	.20
Gray Green . . . . .	.15	Blue Violet . . . . .	.40	Black . . . . .	.20
Apple Green . . . . .	.15	Warren Crimson . . . . .	.80	Outlining Black . . . . .	.30
Golden Green . . . . .	.20	Ruby . . . . .	.75	Hard Black . . . . .	.20
Yellow Green . . . . .	.25	Pink No. 1 . . . . .	.25	Matt Old Ivory . . . . .	.25
Brown Green . . . . .	.20	Pink No. 2 . . . . .	.25	Matt Bronze Green . . . . .	.25
Shading Green . . . . .	.25	Rose (hard fire) . . . . .	.50	Matt Wedgewood	
Grass Green . . . . .	.20	Dorothea Blue . . . . .	.35	Blue . . . . .	.25
Dark Green . . . . .	.20	Royal Blue . . . . .	.75	Matt Red . . . . .	.25
Persian Green . . . . .	.20	Copenhagen Blue		Matt Pink . . . . .	.25

No. 444-1. Miss Dibble's Enamels for China Painting

These enamels are made in Europe especially for enamel work. Every color is made in two degrees, viz., Enamels for Hard Glaze China, such as French China, Enamels for Soft Glaze China, such as Satsuma, Belleek, Austrian, Bavarian, etc. In ordering, be sure to state whether you want Enamels for Hard or Soft China (the names and prices are the same).

Per Vial

Snow White—A fine white and good to soften and tone other colors.....	\$0.20
Creme Ivory—Good for all cream white flowers.....	.20
Indian Ochre—A soft, yellow brown.....	.20
Mandarin Yellow (light)—A clear, light yellow.....	.20
Oriental Yellow (dark)—A rich, strong orange.....	.20
Turquoise Blue—A pure turquoise color.....	.25
Venetian Blue—A rich, dark, brilliant blue.....	.25
Leaf Green—Brilliant, rich green, can be toned with brown, black, blue, or white.....	.25
Gray Green, Soft—Greyish green.....	.25
Japanese Scarlet—A pure, vivid scarlet.....	.30
Japanese Carmine—A strong carmine, needing white to tone it to pale pink.....	.30
Mulberry Purple (dark)—A dark, rich, transparent purple, reddish in tone.....	.40
Wistaria Violet (light)—A lighter purple, more lavender or blue in tone.....	.30
Kobe Brown—A good dark, clear brown.....	.20
Ebony Black—A brilliant intense black.....	.25

No. 444-2. Stewart's Colors for China Painting

Per Vial	Per Vial	Per Vial
Chestnut Brown.....\$0.30	Brown Green.....\$0.30	Pansy
Shading Green..... .30	Pompeian Red..... .35	Wood Brown..... .30
Black ..... .30	Maroon ..... .50	Rose ..... .50
Special Blue..... .30	Grey ..... .50	Blackberry
Glaze ..... .25	Violet .....	.50

No. 444-3. Osgood's Specialties:

Colors, Golds, Medium, and Enamels

Per Vial	Per Vial	Per Vial
Standard Pink, stands repeated firings	\$0.40	Superior Relief Enamel.....\$0.30
Standard Jacque Rose..... 1.00		Sevres Yellow, Glaze Color..... .30
Holland Delft Green..... .25		Finely Prepared Tinting Oil, 1 oz. .30
Holland Delft Blue..... .40		Standard Grounding Oil..... .25
Standard Persian Red..... .25		Tar Paste, $\frac{1}{2}$ oz. bottles..... .30
Standard Violet..... .40		Osgood Art School Gold, per box .50
Coalport Green, Glaze Color..... .30		

Lenox Dental Colors—For Dentists' Use

Outfit and Colors as Selected by Dr. F. E. Roach

For coloring porcelain teeth, to be fired in dental or other furnace.	
Outfit of seven colors, with brushes, mediums, etc., etc.....	\$3.15
Same, colors only.....	1.45

Lenox Hard Fire Colors, Etc., for "Belleek" China

These colors are made by the manufacturer of the Lenox Belleek china, and are especially adapted for Belleek ware. These colors are recommended for their purity and brilliancy in painting. The full assortment of 49 Lenox Colors are carried in stock by us, also Lenox Enamels, Pastes, Oils, Mediums, and Golds. Lenox colors, when used on French and other hard chinias, should be used one part of Flux No. 57 with eight parts of the color.

Complete lists sent on request.

No. 455. Cooley's Prepared Golds, Etc.
For China Painting



Cooley's Gold is 24 carat and unalloyed, and warranted superior to many others. Cooley's Golds do not require grinding; simply mix with Dresden Thick Oil and thin with Spirits of Turpentine.

Cooley's Roman Gold, on glass slab.....	Per box, \$0.65
Cooley's Roman Gold, extra large size, on glass slab.....	" 1.90
Cooley's Unfluxed or Hard Gold, on glass slab for over color and Belleek "	.65
Cooley's Green Gold, on glass slab.....	.65
Cooley's Green Gold Bronze, on glass slab.....	.65
Cooley's Red Gold Bronze on glass slab.....	.65
Cooley's Brown Gold Bronze, No. 6, on glass slab.....	.65
Cooley's Brown Gold Bronze No. 8, dark, on glass slab.....	.65
Cooley's Roman Gold for glass decoration, on glass slab.....	.65
Cooley's Copper Matt Gold, on glass slab.....	.65
Cooley's Prepared Silver in powder.....	Per bottle .50



No. 457. Liquid Gold, Silver, Platinum,
Etc., and Essence for Thinning

A. H. Abbott & Co.'s Liquid Bright Gold, "Extra large	Per vial, \$0.75
A. H. Abbott & Co.'s Liquid Bright Gold, "Regular" size.....	Per vial .37
A. H. Abbott & Co.'s Liquid Bright Gold, 20-gram bottles.....	Per bottle, 2.50
A. H. Abbott & Co.'s Liquid Bright Gold, 50-gram bottles.....	Per bottle 6.00
A. H. Abbott & Co.'s (Matt) Burnish Gold, with Essence for thinning.....	Per small bottle 1.25
Cooley's Liquid Bright Gold.....	Per vial .75
A. H. Abbott & Co.'s Liquid Bright Silver. Per vial	.75
A. H. Abbott & Co.'s Liquid Bright Platinum, Per vial.....	.75
Essence, for thinning Liquid Bright Gold, Silver, or Platinum.....	Per small bottle .10

Golds, Silvers, Bronzes, and Platinum in Powder for China

No. 456-A. Burnish Gold, dry in powder, prepared and fluxed.....	Per Dwt.	\$1.25
No. 456-B. Unfluxed Gold (chemically pure Brown Gold), for working over colors	Per Dwt.	2.00
No. 456-C. Burnish Platinum, ready prepared and fluxed, in powder. Per 1/4 Dwt.,	2.00	

No. 456-L. Leykauf's Golds in Powder

Chemically pure gold, unfluxed.....	Per half-penny weight,	\$1.00
Burnish gold, fluxed.....	Per pennyweight	1.00

No. 461. Filkins' Burnish Roman and Unfluxed Gold

Pronounced by many China decorators as the most reliable gold made. Requires but one firing, and may be applied over dry unfired color.

Roman Gold, on glass slab, directions on each box.....	Per box	\$0.90
Unfluxed gold on glass slab, directions on each box.....	per box	.90



No. 460. Marsching Roman gold on glass slab	Per box,	\$1.00
No. 460A. Marsching unfluxed or hard gold on glass slab.....	Per box,	1.00

No. 440-C. Climax Prepared Golds**For China Painting**

This gold has proved very satisfactory, giving good value for the money.

Per box	
Climax Roman Gold, on glass slab.....	\$0.40
Climax Unfluxed Gold, on glass slab.....	.40

No. 441-F. Fry's Golds, Bronzes, Silver, and Platinum

Fry's Gold is perfectly pure, and is prepared with extreme care. It is well liked.

Per Box	Per Box
Roman Gold, on glass slab.....\$1.00	
Unfluxed Gold, on glass slab.....1.00	
Green Gold, on glass slab.....1.00	
Red Gold, on glass slab.....1.00	
Gold Bronze, on glass slab.....1.00	

Green Gold Bronze, on glass slab..	\$1.00
Red Gold Bronze, on glass slab....	1.00
Burnish Silver, on glass slab.....	.50
Burnish Platinum, on glass slab...	1.50

No. 436-M. Mason's Prepared Golds and Silver**For China Painting**

The Matt Gold is especially adapted for backgrounds, having a soft, lustrous finish; also for Belleek and other soft glazes.

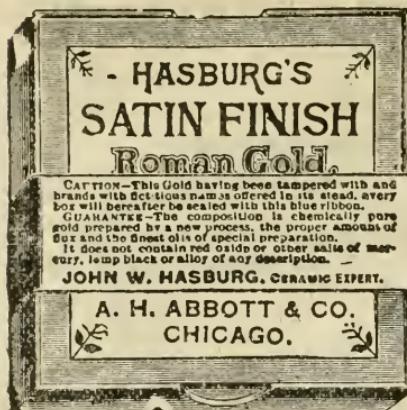
Per Box	Per Box
Roman Gold, large size, on glass slab.....	\$1.00
Roman Gold, regular size, on glass slab.....	.75
Matt Gold, regular size, on glass slab.....	.75
Green Gold, on glass slab.....	.75
Green Gold Bronze, on glass slab.....	.75

Burnish Silver, in powder.....Per pennyweight .25

No. 438-C. Campana's Prepared Golds

Roman Gold, on glass slab.....	Per Box	\$0.42
Unfluxed Gold, on glass slab.....	"	.42
Liquid Bright Gold.....	Per Bottle,	.75
Liquid Bright Gold, small.....	"	.37

Per Box	Per Doz.
No. 460-B. Sleeper's Velvet Roman Gold on glass slab.....\$0.45	\$5.00
No. 460-C. Sleeper's Velvet Unfluxed Gold on glass slab..... .45	5.00
Per Box	Per Doz.
No. 460-D. Sleeper's Crucible Roman Gold on glass slab.....\$0.65	\$7.20
No. 460-E. Sleeper's Crucible Unfluxed Gold on glass slab..... .65	7.20

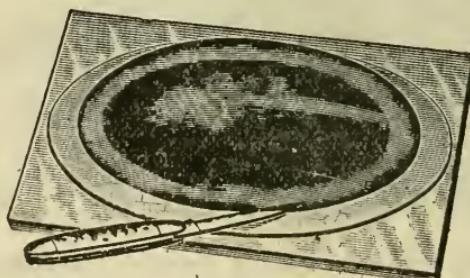


No. 458. Hasburg's Satin Finish Gold

Chemically Pure Gold, 1,000 Fine

	Per Box	Full Doz.
Satin finish Roman gold.....	\$0.45	\$5.40
Hard or unfluxed gold for over color or paste.....	.45	5.40

No. 459. Hasburg's Phoenix Gold and Bronzes



Full View



Sectional View

Prepared, ready for use, on glass slabs 3 x 3 inches. The only gold put up on glass, hermetically sealed under an air-tight and atmosphere-proof cover. It will remain fresh, clean, and in good condition until used.

Packed in pasteboard boxes with directions for use.

	Per Box	Full Doz.
Roman Gold	\$0.65	\$7.20
Hard or Unfluxed Gold for over color or paste.....	.65	7.20
Green Gold.....	.65	....
White Gold.....	.65	....
Antique Green Bronze.....	.65	....
Red Gold Bronze.....	.65	....

No. 469-1. Hall's Superior Paste for Raised Gold

Ground in oil, ready for use, in half-ounce glass jar. Per jar.....\$0.25

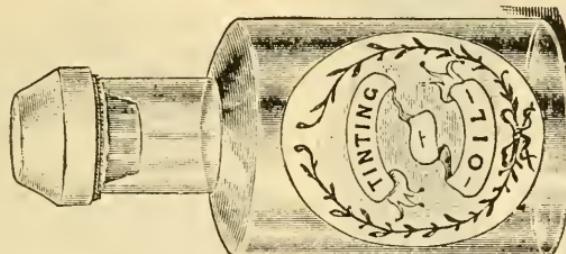
No. 469-2. Hancock's Paste for Raised Gold

Prepared in oil ready for use. The special oil in which the paste is ground extremely fine facilitates the production of the best work. Maker states "No boiling or blistering possible." Per jar.....\$0.25



No. 462. A. H. Abbott & Co.'s Oils and Mediums

For China Painting



	Half-Ounce Bottles	Ounce Bottles	Pint Bottles
	Each	Each	Each
uperior Dresden Thick Oil.....	.25	.35	.75
il of Lavender.....	.15	.20	2.50
il of Cloves.....	.25	.35	3.50
alsam Copaiba .....	.15	.20	2.00
ectified Spirits of Turpentine.....	.10	.10	...
at Oil of Turpentine.....	.15	.20	3.00
inting Oil .....	.20	.25	2.50
uperior English Grounding Oil.....	.15	.25	2.00
il of Tar.....	.15	.25	2.00
nise Seed Oil.....	.35	.45	3.50

No. 463, Cooley's Oils and Mediums for China Painting

	Each	Each
Tinting Oil, ounce bottles.....	\$0.25	Grounding Oil, ounce bottles.....\$0.25

No. 464. LaCroix's Oils and Mediums for China Painting

	Each
'Essence Grasse" (Fat Oil Turpentine), ounce bottles.....	.35
'Essence Grasse" (Fat Oil Turpentine), half ounce bottles.....	.20
Rectified Oil of Lavender, ounce bottles.....	.25
Rectified Oil of Lavender, half ounce bottles.....	.15

No. 466. Gold and Color Eraser

For removing fired gold and color from china.....per bottle \$0.45

No. 468 Hancock's Enamel Paste and Overglaze Colors In Vials--Dry in Powder

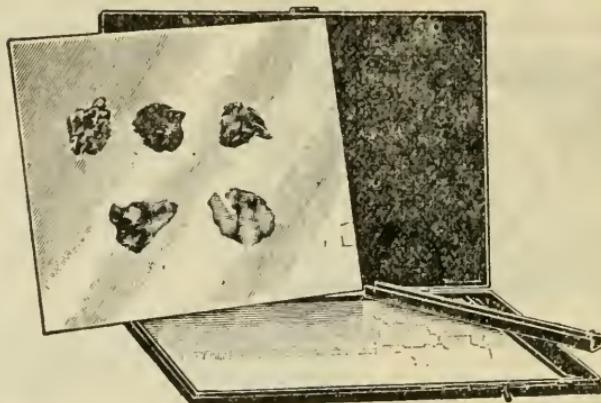
	Each	Each
White Enamel, Soft.....	.25	Paste for Relief Gold.....\$0.25
White Enamel, Medium.....	.25	Carmine..... .25
White Enamel, Hard.....	.25	Pink for Grounds..... .30

No. 469 Paste, Alloy, Etc.

For Gold Work on China

A. H. Abbott & Co.'s Paste for Raised Gold.....	per vial	\$0.25
Cooley's Paste for Raised Gold.....	"	.30
Hancock's Paste for Raised Gold.....	"	.25
Dresden Relief White, for Gold (Aufsetzweiss).....	per tube	.25
Dresden Relief White, for Gold, dry in powder.....	per vial	.20
Gold Flux.....	"	.50
Gold Alloy.....	"	.50

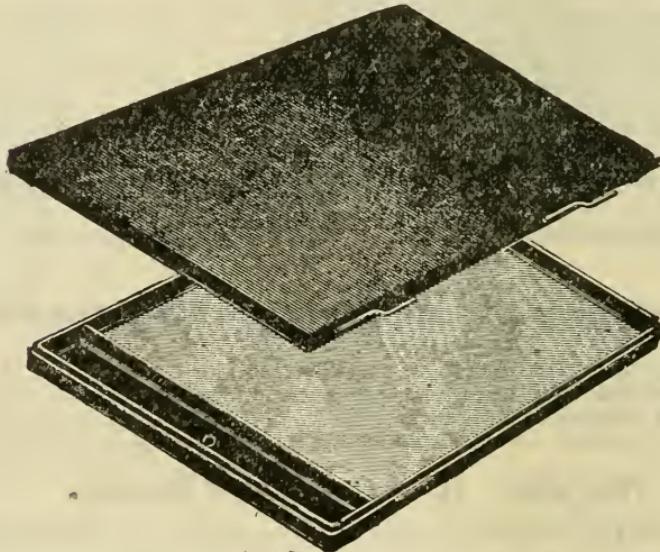
No. 446. The Indestructible China Painter's Palette



As the name indicates, this palette is practically indestructible. This palette will recommend itself to china painters by its easily removable slab. The hinge partition on the right side of the palette, the slab raised with the edge of the guard and removed without a loss or smearing of any one of the colors that may be on it. There is no sliding out of the glass slab and smearing the colors as in the old style palettes.

Size, 9x13 inches, with space for colors and brushes. Each.....\$1.25

No. 465. Covered Palette for China Decorators



It is used and considered invaluable by all the best-known decorators.

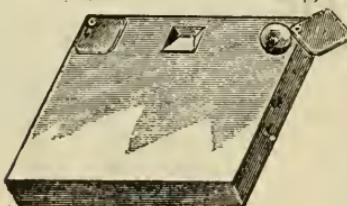
Opal glass set in a Japanned tin covered box with compartment for brushes. It has slip hinges so that the top cover may be taken off. It keeps the colors moist and free from dust. The 9 x 13 and 6 x 7 inches have compartment for brushes.

Size 9 x 13 inches, with brush space, hinged cover.....\$1.00

Size 8 x 12 inches, with hinged cover..... .90

Size 6 x 7 inches, with brush space, not hinged..... .90

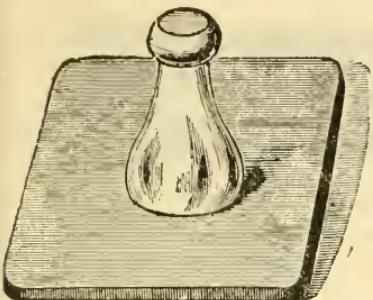
Double Palette, 9 x 13 inches; has opal glass in upper and lower halves, making twice as much for colors; has space for brushes on lower half..... 2.00



No. 484-2. Gold and Lustre Palette

China, with aluminum covers for the round wells..... Each \$0.60

No. 481. Ground Glass Slabs



Ground on Both Sides

Round Edges

Thick Glass

4 x 4 inches.....	Each, \$0.15
4½ x 7 inches.....	" .20
6 x 6 inches.....	" .20
8 x 8 inches.....	" .25

Slab and Muller

Extra Thick Plate Glass

4 x 4 inches.....	Each, \$0.20	12 x 12 inches.....	Each, \$1.00
4½ x 7 inches.....	" .30	14 x 14 inches.....	" 1.25
6 x 6 inches.....	" .30	16 x 16 inches.....	" 1.75
8 x 8 inches.....	" .40	20 x 20 inches.....	" 4.00
10 x 10 inches.....	" .75	24 x 24 inches.....	" 6.00

No. 482. Glass Mullers

	Each	Doz.
¾ inch diameter.....	\$0.10	\$1.00
1 " "	.15	1.25
1¼ " "	.20	1.80
1½ " "	.25	2.15

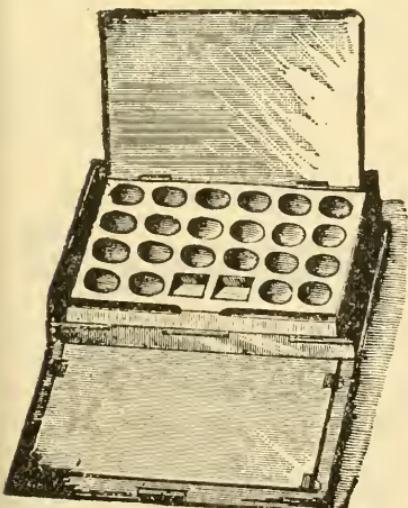
	Each	Doz.
1¾ inches diameter.....	\$0.35	\$3.00
2 " "	.45	3.50
2½ " "	.75	6.00

No. 483. Glazed Tiles

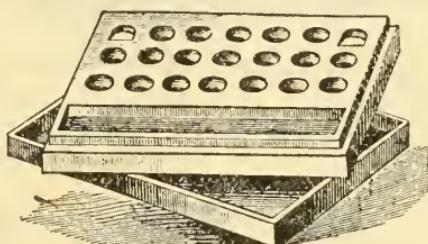
3 x 6 inches, White.....	Each, \$0.15	8 x 8 inches, White.....	Each, \$0.60
6 x 6 inches, White.....	" .20		

No. 484. Covered Color Slabs
or China Well Palettes

For China and Water Color Painting

21 Wells and Slant, with cover 4¼ x 7
inches (see cut)..... Each, \$0.75

No. 484. Covered Color Slab

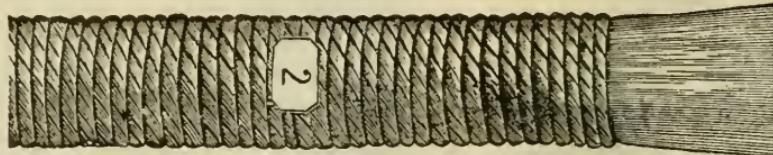


No. 484. Covered Color Slab

No. 449. "Star" China Well
Palettes in Tin BoxesOutside Japanned Tin Box—Ground Glass
Slab Attached to Lid of the Box

- No. 1. Outside measure, 3¼ x 4½ in... \$1.25
- No. 2. Outside measure, 4 x 5¾ in... 1.35
- No. 3. Outside measure, 4¾ x 6½ in... 1.65
- No. 4. Outside measure, 6½ x 7¾ in... 2.25

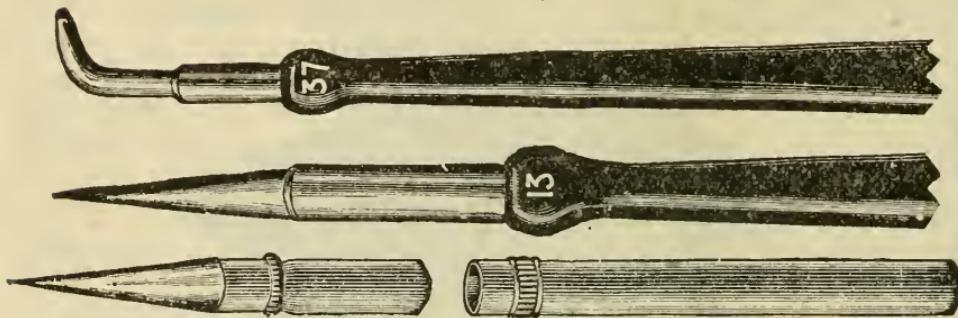
No. 485. Glass Brushes for Scouring and Matting Gold



Original Thickness and Half of Original Length

No. 1. Double end, 8 inches long, $\frac{1}{2}$ inch in diameter.....	Each, \$0.25
No. 2. " 8 " " $\frac{3}{4}$ "	" .50
No. 3. " 8 " " 1 "	" .75
No. 1 $\frac{1}{2}$. Single " 4 " " $\frac{1}{2}$ "	" .15
No. 2 $\frac{1}{2}$. Single " 4 " " $\frac{3}{4}$ "	" .28

No. 486. Agate Burnishers Polished Wood Handles, Brass Ferrules



No. 13.....	Each, \$0.50
No. 37.....	" .75
Pocket.....	" .40
Other styles of Agate Burnishers.....	Each, \$0.50 and upward
Bloodstone Burnishers, different styles.....	" .75

No. 485-B. Imported Burnishing Sand, Etc.

Burnishing Sand, for burnishing or matting gold.....	Per bottle, \$0.15
Burnishing Sand for matting gold.....	Per pound, .60
Steel Wool for burnishing gold.....	Per package, .10
Pumice Stone in powder.....	Per bottle, .10

No. 470. Pencils for Drawing on China and Glass

A. H. ABBOTT & CO.'S CHINA PENCIL



No. 470-A. A. H. Abbott & Co.'s China Marking Pencil—The Best Pencil for Marking China. Encased in Paper, not Wood, therefore Easy to Sharpen.	
Black.....	Each, \$0.10
Blue, Red, White, and Gray.....	" .12
Conte' Lithographic Pencils (black), Nos. 1, 2, and 3.....	Each, \$0.10
Faber's Glass Pencils, blue, white and yellow.....	" .15

No. 473. Steel Color Erasers and Tracing Points



Color Eraser and Pin



Curved Eraser



Steel Erasing Pin



Straight Eraser

Curved color eraser and steel erasing pin, combined (not for tracing).....	Each, \$0.50
Curved color eraser only.....	" .40
Steel erasing pin, with polished handle (not for tracing).....	" .25
Straight color erasing knife.....	" .40

Steel and Ebony Tracing Points



No. 471-B

No. 471-B. Steel Tracing Point with wood handle, for tracing designs with graphite carbon paper, are specially made to prevent cutting the paper. Each, \$0.35
 No. 471-E. Ebony Tracing Points, pointed both ends..... " .10



No. 471-S

No. 471-S. Steel Tracing Points, scholars' grade..... Each, \$0.10

Cement for Mending China and for Jewels

No. 475. Cement for fastening jewels, in powder to be fired. Per vial, \$0.25
 No. 476. Vitrifiable Cement for mending china, in powder, must be fired " .25

No. 476-1 Caementium Cement

Insoluble and adhesive. A liquid porcelain for cementing china, iron, marble, etc. Does not require firing. Per jar, \$0.25

No. 477. Instantaneous Crockery Mender

For china and glass. A most satisfactory article for mending china and glass (articles mended with this will not stand water or firing)..... Per bottle, \$0.25

No. 478. "Wax" Balls, Tin Foil, Etc., for China

Asbestos Cord, for tying cemented china articles ready for firing in kiln..	Ball, \$2.50
Emery Paper.....	2 sheets for .05
Emery Cloth.....	Per sheet, .05
Tin Foil, for stencils.....	Per package, .10
"Wax" Balls, for holding tracing paper, etc., on china.....	Each, .10

No. 856-G. Graphite Transfer Paper

For China Painters. A Fine Transfer Paper, Produces Faint Lines on China.
In Sheets 15 x 20..... Each, \$0.10

Tracing Papers for China Painters

Size, Inches Per Sheet

No. 48. French Vegetable Tracing Paper.....	13 x 17	\$0.05
No. 48. French Vegetable Tracing Paper.....	19 x 24	.10
No. 48A. White Ordinary Tracing Paper.....	20 x 30	.10
No. 48A. White Ordinary Tracing Paper.....	30 x 40	.20

FASTUMARK PAPER

Original sizes



Rubies, Sapphires, Emeralds, Topazes, Turquoises,
Crystals, Pearls, Amethysts, Opals, Gold, Silver, etc.

Jewels are drops of glass composition with flat bottoms. They are all transparent with the exception of the turquoises, which are opaque. They come with plain or cut surface.

Any size, Nos. 2, 4, 6, or 8, plain..... Per dozen, \$0.15
Any size, Nos. 2, 4, 6, or 8, cut..... " .25

No. 474. Jewels**No. 856-F. "Fast-U-Mark"
Impression Paper**

Fires black on the china.

Used same as Graphite Transfer Paper. Have the design on tracing paper and the "Fast-U-Mark" paper under it on the china. With a pointed tracer carefully trace the design, and when fired it will come out black. Full directions with sheet. Per sheet, \$0.20

No. 599. Brush Rests

China, 5 inches long..... Each, \$0.15

No. 190. Special Palette Knife for China Painting

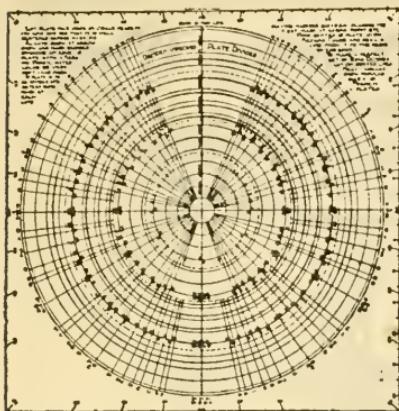
Steel, ebony handle, blade
2 1/4 inches long.... Each, \$0.25

**No. 192. Slant
Point Palette
Knives**

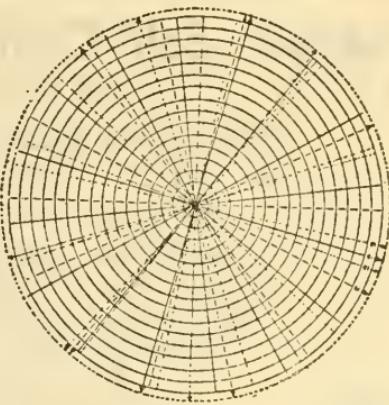
3 inch steel blade, wood handle.....	Each, \$0.45
3 1/2 inch steel blade, wood handle.....	" .50
4 inch steel blade, wood handle.....	" .55

**No. 193. Horn Palette
Knives**

Entire horn knives, petite (for gold), 3 1/2 inches.....	Each, \$0.10
Entire horn knives, 4 inches.....	" .12
Entire horn knives, 5 inches.....	" .15
Entire horn knives, 6 1/4 inches.....	" .20
Entire horn knives, 7 1/2 inches.....	" .25



Dresden



Keramic

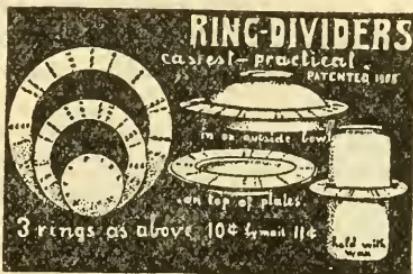
No. 450. Plate Dividers

Circular charts on paper with lines for dividing the circle into various convenient parts; very necessary for conventional work and for spacing decorations on plates, bowls, etc.

"Dresden" Plate Dividers.....	Each, \$0.10
"Keramic" Plate Dividers.....	" .10
"Hasburgs" Plate Dividers.....	" .10"

No. 450-C. Ring Dividers

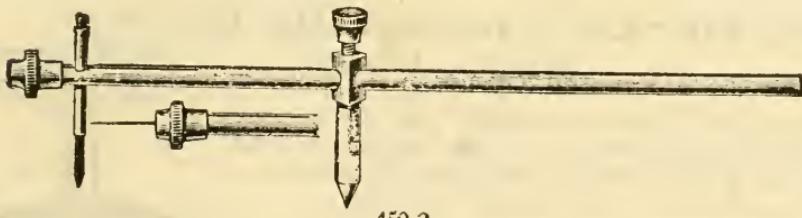
For Plates, Cups, Dishes, Bowls, Vases, etc.
Set of three.....Per set, \$0.10

**Keramic Gauges**

For banding and centering plates, vases, etc., and to make tin foil stencils, with full directions for using.....Each. \$0.50



450-1 (Cut Much Reduced)



No. 450-1. Keramic Gauge	Each, \$0.50
" 450-2. Keramic Gauge	" .50

No. 450-L. Lead Points for Use in Keramic Gauge

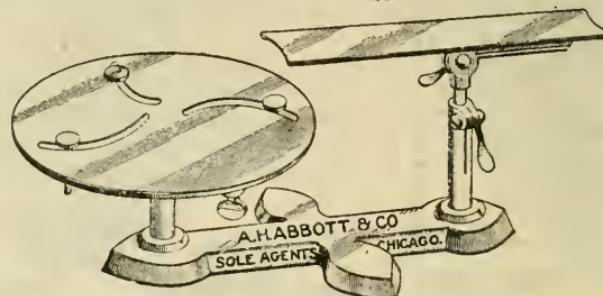
Round Wood Boxes, containing six leads.....Each, \$0.35

"Arto" Self-Centering Banding Wheel

TRADE MARK

WITH ADJUSTABLE ARM REST

FOR CHINA DECORATORS AND PAINTERS



Diameter of Wheel.....**12½ inches.**
 Length of Arm Rest.....**14 inches.**

These Banding Wheels are a great improvement over the wheels ordinarily used.

Many of these wheels are being used by artists in Chicago and elsewhere giving the best of satisfaction.

In decorating china they are almost indispensable.

There are three buttons or thick discs on face of wheel which freely move to and from the center in the curved slots shown. The discs are adjusted to size and position by hand. When one disc is moved, the others automatically move, keeping a like distance from the center and bringing the china in a proper position for banding.

The arm rest is adjustable to height and in all directions and is held firmly by one lever nut. Discs can be elevated to any desired height by screw shank. Explicit directions for use are to be found on each wheel.

No. 479. } PRICE EACH, - - - - \$12.00

SOLE AGENTS

A. H. ABBOTT & COMPANY

No. 480. M. & H. Improved China Decorators'
Banding Wheels

Polished Metal Discs, with indented lines for centering Plates, Cups, Punch Bowls, etc. Light running, on solid cast-iron stands. The wheel revolving makes it desirable for general decorating as well as Banding and Lining.

No. 480-2. 6 in. diameter, 5½ in. high.....:.....Each, \$5.50
 No. 480-4. 8¼ in. diameter, 6½ in. high..... " 7.25

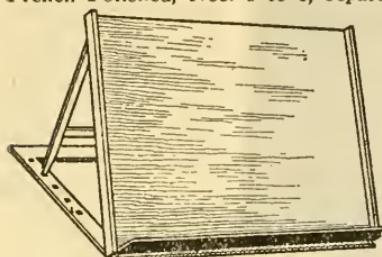


No. 480-6. Aluminum Banding Wheel

Style similar to M. & H. Banding Wheels, 5¾ in. diameter, 5 in. high.....\$4.50

Handles for Quill Brushes

	Each	Dozen
Plain Cedar, Nos. 1 to 5, separate sizes or assorted. Two sizes, a larger end and a smaller end on each stick.....	\$0.02	\$0.10
French Polished, Nos. 1 to 5, separate sizes or assorted.....	.03	.20



No. 156-T. Artists' and China Painters' Table Easel

Light, convenient and useful. Folds flat when not in use

Wooden, size of board 12 x 16½.. Each, \$2.50

No. 454-B. Bauer's Dividing, Designing, and Banding Machine

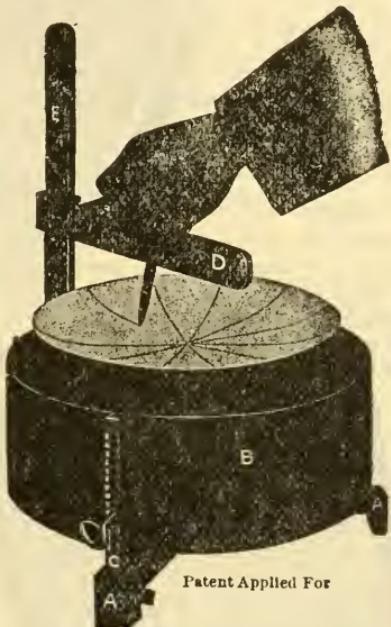
Very useful in conventional work. Divides plates, vases, etc., in from 3 to 16 parts. It will show instantly how many times any design will go into the plate, etc. Also used for banding. Has a 12-inch ball-bearing disk. The hand may be rested for banding. Takes the place of paper and other dividers. Particularly adapted for schools, teachers, and classes where a good amount of "dividing" is done.

Top of disk (B) has grooves one-quarter inch apart; each groove has 4 holes in which pins should be inserted to hold the piece in the center.

- (A) Base of machine.
- (B) Ball-bearing 12-inch disk.
- (C) Dividing bar.
- (D) Pencil guide.
- (E) Upright bar.

Cut shows a ten-inch plate being divided into 12 parts to center.

Price.....!..... Each, \$30.00



No. 426-S. Pyrometric Temperature ("Seger") Cones for China and Clay Firing

For measuring heat temperature in firing china and pottery. A series of little clay tests with regularly increasing infusibility. One placed in the kiln in a setter or stand or propped to stand upright in view of the window in the door on a piece of platten or broken china. When the proper heat is reached, it bends over. The firing is usually stopped when the cone is half over.

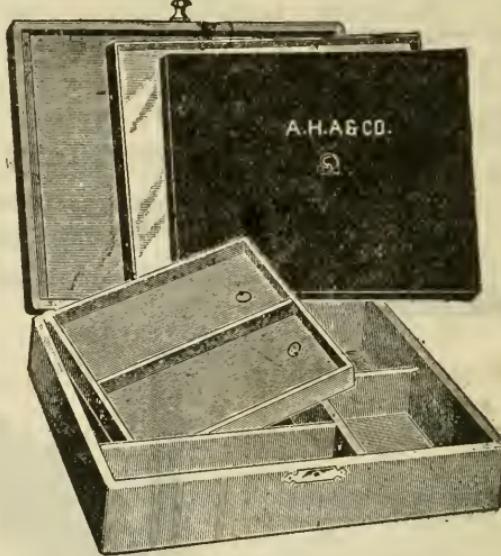
Note—Soft pottery clays and modeling clay, as used in public schools, fire from cone 02, 2030° Fahr., to cone 010, 1742° Fahr.

Cone No. Degrees Fahr. Suitable for

02	2030°	Soft Pottery Clays and School Modeling Clays—cones 02 to 010.
010	1742°	Enamel Colors (Hard Kiln).
011	1688°	
012½	1670°	
013	1580°	Enamel Colors (Regular Kiln), Liquid Gold and Silver and Lustres.
016	1418°	
017	1364°	Enamels for Cast Iron, Copper, Silver, Gold, and Steel.
021	1112°	Colors and Fluxes for Glass.
022	1094°	Colors and Fluxes for Glass.

Cones (*State what number of cone is wanted*) Each, \$0.10; Doz., \$0.90
Special price on boxes of 50 of a kind.

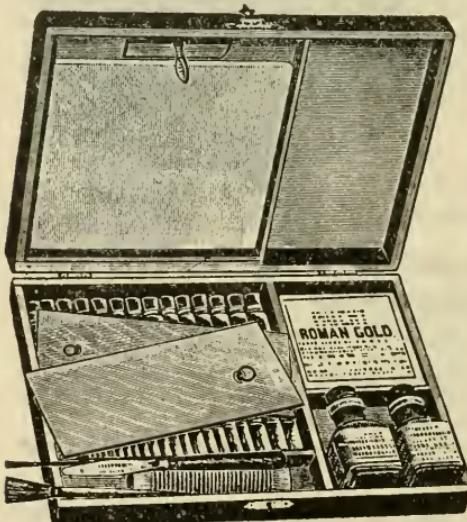
China Painters' Wooden Outfit Boxes—Empty



No. 488-5

No. 488-5. With Economy Covered China Palette

Neat and substantial wooden box with four compartments or divisions and double tray. Will hold vial colors or tubes, glass slab, box of gold mediums, brushes, etc., etc. The box includes an opal glass palette in covered japanned tin box. Size of palette, 8 x 10 inches. Size of box, 8 $\frac{1}{8}$ x 10 $\frac{1}{8}$ x 2 $\frac{1}{8}$ high.....Each, \$1.75



488-2

No. 488-2 will hold—

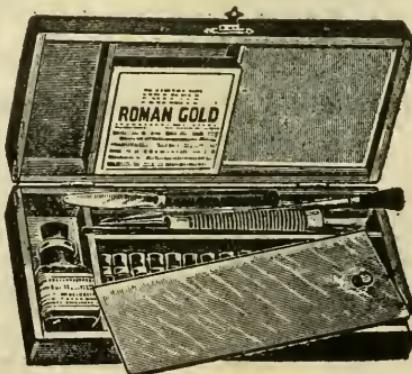
- 26 Vials
- 2 1-oz. Bottles for Oils
- 2 Boxes Gold
- 1 6 x 6 in. Glass Slab

Palette Knife, Brushes, etc.

Substantially made, highly polished boxes with lock corners. The user will soon appreciate this convenience and necessity of the box.

No. 488-1. Box, size 4 $\frac{1}{2}$ x 9.....Empty, each. \$0.50

No. 488-2. Box, size 7 $\frac{1}{2}$ x 10 $\frac{1}{2}$Empty, each. .75



488-1

No. 488-1 will hold—

- 15 Vials
- 1 Oz. Bottle for Oil
- 1 Box Gold
- 1 4 x 4 in. Glass Slab

Palette Knife, Brushes, etc.

Beginners' China Painting Wooden Outfit Boxes

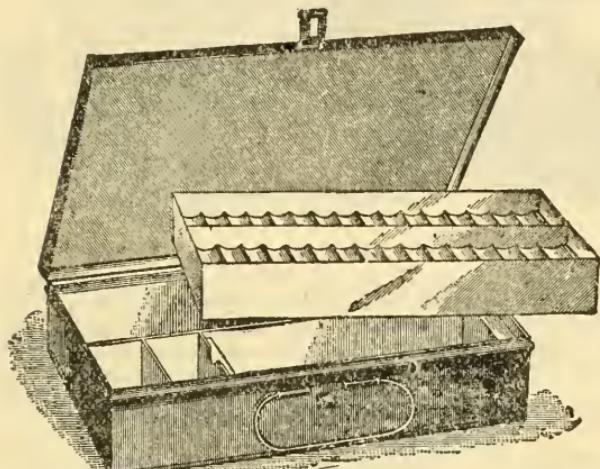
Neat Wooden Boxes Fitted with Vial Colors and Materials

No. 488-A Outfit. Polished wood box, containing 12 vials china colors, 1 bottle medium, 1 palette knife, 3 camel hair painting brushes, and 1 red sable liner. Each, \$3.50

No. 488-B Outfit. Polished wood box, containing 15 vials china colors (including ruby), 1 bottle medium, 1 palette knife, 5 camel hair painting brushes, and 1 red sable liner. Each.....\$4.50

The colors in the above outfits are in regular-sized vials, and can be replaced at catalogue prices.

Japanned Tin Boxes for China Painting Material



"Dresden Box," Size 9 $\frac{1}{4}$ x 11 $\frac{3}{4}$ x 2 $\frac{1}{2}$ in. deep

No. 492. "Dresden" Box for China Painting Material

This box will hold Dresden and Lacroix tubes as well as vial colors.

No. 492. The "Dresden" Box, Empty, 36 divisions. Box for china colors, made expressly to hold the vial colors and the Muller & Hennig Dresden tubes and the long as well as the regular size Lacroix tubes, with removable tube tray, removable brush tray, removable gold tray.

Each\$2.75

No. 492-1. The "Dresden" Box, 36 divisions, fitted with material assortment A; containing 18 tubes Dresden colors, 13 camel hair pencils for shading, tracing and outlining, 3 stipplers, 1 grounding brush, horn palette knife, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, china slab with 21 holes, slant and cover, graphite transfer and tracing papers, china marking pencil, etc....Each, \$12.35

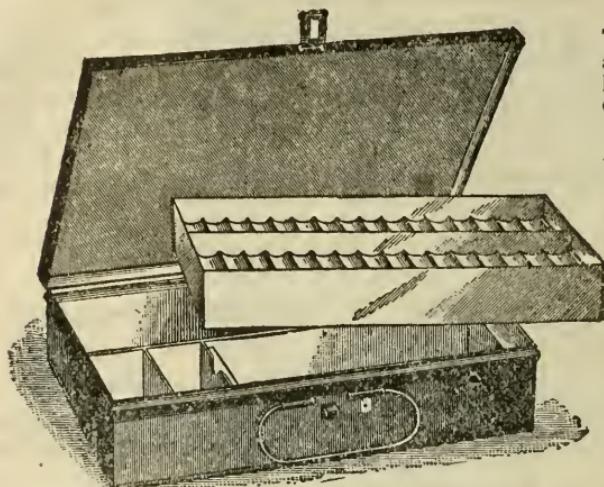
No. 492-2. The "Dresden" Box, 36 divisions, fitted with material assortment B, containing 36 Dresden vitrifiable colors, 13 camel hair pencils for shading, tracing and outlining, 4 stipplers, 1 grounding brush, 1 horn palette knife, 1 steel pin, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, balsam, copaiba, citra slab with 21 holes, slant and cover, graphite transfer and tracing papers, china marking pencil, etc.....Each, \$18.35

No. 492-3. The "Dresden" Box, 36 divisions, fitted with material assortment C, with removable tube tray and removable gold tray, containing 18 M. & H. Dresden tubes, 18 Lacroix tubes, Hancock's paste, white enamel, 4 bottles oils, etc., 21-hole china palette, steel and horn palette knives, steel scraper, 15 painting and tracing brushes, 1 paste brush, 5 stippling brushes, 3 grounding brushes, 1 box Cooley's gold, glass slab and muller, glass brush, china marking pencil, India ink, tracing and graphite transfer paper, etc. A thoroughly complete china artist's outfit.....Each, \$22.00

The "Dresden" box can be fitted with many desirable assortments and at prices from \$8.00 to \$25.00.

No. 492-5. The "Dresden" Box, 36 divisions, fitted, containing same assortment of materials as given for box No. 487-1.....Each, \$7.25

Japanned Tin Boxes for China Painting Material



Two Sizes, as noted,
are arranged to hold
No. 465 Covered Opal
Glass Palette.

All these boxes will hold
either vials or tubes.

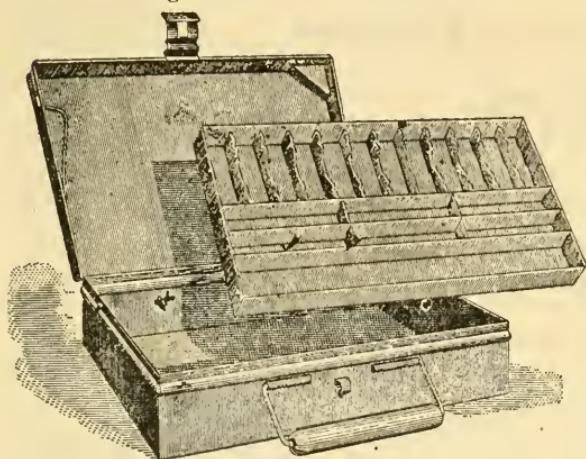
No. 490. 18 divisions, empty, to hold either vials or tubes, size 7 x 11 x 1 3/4 inches high.....	Each, \$1.50
No. 490-1. Same fitted, containing 18 vials China Colors (including Ruby), 1 bottle Medium, 1 bottle Tinting Oil, 1 Palette Knife, 7 Camel Hair Painting Brushes, 1 Red Sable Liner, 1 Ground Glass Slab, 1 China Pencil, 1 Glass Muller, 1 box Roman Gold, and 1 bottle Burnishing Sand, complete, Each	8.75
No. 491. 32 divisions, empty, to hold either vials or tubes, size 8 1/2 x 10 x 1 3/4 inches	2.50
No. 491-1. Same, fitted, containing 28 vials China Colors (including Ruby) 1 bottle Medium, 1 bottle Tinting Oil, 1 Palette Knife, 7 Camel Hair Painting Brushes, 1 Red Sable Liner, 1 Ground Glass Slab, 1 China Pencil, 1 Glass Muller, 1 box Roman Gold and 1 bottle Burnishing Sand complete.. Each,	11.50
No. 493-1. 40 divisions, empty, to hold either vials or tubes. size 8 3/4 x 12 x 1 3/4 inches.....	2.75
No. 493-2 Same fitted, containing 32 vials China Colors ('including Ruby), 1 bottle each Medium and Tinting Oil, 1 Palette Knife, 8 Cam : Hair Painting Brushes, 1 each Red Sable and Camel Hair Liners, 1 Ground Glass Slab, 1 China Pencil, 1 Glass Muller, 1 box Roman Gold and 1. bottle Burnishing Sand, 1 Russia Sable Grounding Brush, 1 Horn Palette Knife, 1 Glass Brush for Burnishing, complete.....	13.50

Two Sizes Arranged to Hold No. 465 Covered Palettes for China Decorators

No. 495-1. 18 divisions, empty, with covered palette, to hold either vials or tubes, size 7 x 11 x 2 1/2 inches.....	Each, 3.25
No. 495-2. Same empty, without palette.....	Each, 2.00
No. 495-3. Same fitted, with covered Palette, containing 18 vials China Colors (including Ruby), 1 bottle Medium, 1 bottle Tinting Oil, 1 Palette Knife, 7 Camel Hair Painting Brushes, 1 Red Sable Liner, 1 Ground Glass Slab, 1 China Pencil, 1 Gass Muller, 1 box Roman Gold, complete....	10.00
No. 497-1. 44 divisions, empty, with covered palette, to hold either vials or tubes, size 9 1/2 x 13 1/2 x 2 1/2 inches.....	Each, 4.25
No. 497-2. Same, empty, without palette.....	Each, 3.00
No. 497-3. Same fitted, with covered palette, containing 36 vials China Colors (including Ruby), 1 bottle each Medium and Tinting Oil, 1 Palette Knife, 8 Camel Hair Painting Brushes, 1 each Red Sable and Camel Hair Liners, 1 Ground Glass Slab, 1 China Pencil, 1 Glass Muller, 1 box Roman Gold, 1 bottle Burnishing Sand, 2 Russia Sable Grounding Brushes 1 Horn Palette Knife, 1 Glass Brush for Burnishing, Graphite Paper, Tracing Paper, Plate Divider, Keramic Gauge, complete.....	15.50

**No. 487. "Munich" Japanned Box—Empty
For China Painting Material**

Holding Lacroix or Royal Dresden Tubes or Vial China Colors.



The "Munich" Box

No. 493. "Munich" Box, 18 divisions, fitted with material; containing 18 tubes Lacroix's vitrifiable colors, 13 camel hair pencils for shading, tracing, and outlining, 3 stipplers, 1 grounding brush, horn palette knife, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, china palette with 21 holes, slant and cover transfer and tracing papers, sketching crayons, etc..... Each, \$8.40

Japanned Tin Boxes for Lacroix China Tube Colors and Material

No. 489. 36 Divisions, Empty Lacroix Tube Box, with removable trays, size $11\frac{1}{4} \times 8 \times 1\frac{1}{8}$ inches. Each, \$2.35

No. 495. Lacroix Tube Box, 36 divisions, fitted with material; containing 24 tubes Lacroix's vitrifiable colors, 13 camel hair pencils for shading, tracing, and outlining, 4 stipplers, 1 grounding brush, horn and steel palette knives, 1 steel pin, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, balsam copaiba, china palette with 21 holes, slant and cover, graphite transfer and tracing papers, sketching crayon box of gold, glass muller, etc. Each \$10.35

No. 497. Lacroix Tube Box, 36 divisions, fitted with material; containing 36 Lacroix's vitrifiable colors, 13 camel hair pencils for shading, tracing and outlining, 4 stipplers, 1 grounding brush, 1 horn palette knife, 1 steel pin, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, balsam copaiba, china palette with 21 holes, slant and cover, graphite transfer and tracing papers, sketching crayons, etc. Each \$11.85

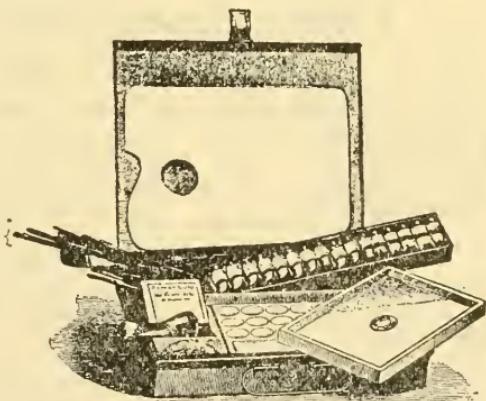
Japanned Tin Box

To Hold Vials and Tubes, and with Covered China Palette

No. 497-6. 44 Divisions, fitted with material; containing 36 Lacroix's vitrifiable colors, 13 camel hair pencils for shading, tracing and outlining, 4 stipplers, 1 grounding brush, 1 horn palette knife, 1 steel pin, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, balsam copaiba, graphite transfer and tracing papers, sketching crayons, etc. Covered china palette No. 465-2, 9 x 13 inches; size of box, $9\frac{1}{2} \times 13\frac{1}{2} \times 2\frac{1}{2}$ inches..... Each, \$13.00

No. 487. "Munich" Box, 18 divisions, empty; with removable tray; size, $8\frac{1}{2} \times 6 \times 2\frac{3}{4}$ inches. Inside of box also japanned black..... Each, \$1.50

No. 499. "Munich" Box, 18 divisions, fitted with material; containing 12 tubes Lacroix vitrifiable colors, 9 camel hair pencils for shading tracing and outlining, 2 stipplers, 1 grounding brush, horn and steel palette knives, 1 steel pin, rectified spirits of turpentine, fat oil of turpentine, oil of lavender, china palette with 21 holes, slant and cover, transfer, graphite, and tracing papers, sketching crayons, etc. Each, \$6.60



PRACTICAL PALETTES OF CHINA COLORS

Palettes of Fry Colors as Selected by Mr. Fry

Small Palette of Fry Colors

Black	Moss Green	Rose or Peach Blossom
Banding Blue	Dark Green	Yellow Red
Copenhagen Blue	Brown Green	Violet No. 2
Yellow Brown	Roman Purple or Ruby	Albert Yellow

Medium Palette of Fry Colors

Black	Dark Green	Violet No. 2
Banding Blue	Brown Green	Albert Yellow
Copenhagen Blue	Roman Purple or Ruby	Dark Brown
Yellow Brown	Rose or Peach Blossom	Apple Green
Moss Green	Yellow Red	Pompadour

Large Palette of Fry Colors

Black	Yellow Red	Sevres Green
Banding Blue	Violet No. 2	Deep Blue Green
Copenhagen Blue	Albert Yellow	Shading Green
Yellow Brown	Dark Brown	Royal Copenhagen Grey
Moss Green	Apple Green	Grey for Flesh
Dark Green	Pompadour	Violet of Iron
Brown Green	Baby Blue	Carnation
Roman Purple or Ruby	Auburn Brown	Primrose Yellow
Rose or Peach Blossom	Meissen Brown	Ivory Glaze
	Russian Green	

PALETTES FOR CHINA PAINTING

Palettes of Aulich Colors as Recommended by

Mr. F. B. Aulich

Small Palette of Twelve Aulich Colors for Beginners

Albert Yellow	Olive Green	Rosa
Yellow Brown	Dark Blue	American Beauty
Van Dyke Brown	Pansy	Crimson Purple
Russian Green	Grey for White Roses	Poppy Red

F. B. Aulich's Own Palette of Twenty Colors

Yellow Green	Lemon Yellow	Turquoise Green
Water Green	Albert Yellow	Turquoise Blue
Warm Green	Yellow Brown	Blue Violet
Olive Green	Sepia Brown	Rosa
Superior Black	Van Dyke Brown	American Beauty
Pompadour	Grey for White Roses	Crimson Purple
Poppy Red	Blue Green	

Large Palette of Twenty-Eight Aulich Colors

Yellow Green	Yellow Brown	Blue Violet
Water Green	Sepia Brown	Deep Violet
Warm Green	Van Dyke Brown	Copenhagen
Olive Green	Brown for Yellows	Rosa
Black Green	Meissen Brown	American Beauty
Superior Black	Grey for White Roses	Crimson Purple
Poppy Red	Russian Green	Lavender Glaze
Pompadour	Turquoise Green	Ivory Glaze
Lemon Yellow	Turquoise Blue	
Albert Yellow	Deep Royal Blue	

PRACTICAL PALETTES OF CHINA COLORS

Palettes Selected by Miss Mason

Small Palette of Ten Mason Colors

Pompadour	Moss Green	Persian Blue
Peach Blossom	Brown Green	Yellow Brown
Albert Yellow	Dark Green	Black
	Banding Blue	

Medium Palette of Sixteen Mason Colors

Pompadour	Dark Green	Ruby
Peach Blossom	Banding Blue	Shading Green
Albert Yellow	Persian Blue	Violet
Moss Green	Yellow Brown	Finishing Brown
Brown Green	Black	Carnation
	Yellow Green	

Large Palette of Twenty-Seven Mason Colors

Yellow Red	Yellow Green	Russian Green
Carnation	Chinese Green	Blue Green
Blood Red	Brown Green	Royal Green
Ruby	Shading Green	Violet
Peach Blossom	Dark Green	Copenhagen Blue
Ivory	Royal Green	Yellow Brown
Albert Yellow	Black Green	Hair Brown
Egg Yellow	Banding Blue	Finishing Brown
Moss Green	Persian Blue	Black

Palettes of Campana Colors

Small Palette of Twelve Campana Colors

Ivory Yellow	Shading Green	Best Black
Lemon Yellow, rich	Deep Blue Green	Royal Copenhagen Gray
Banding Blue	Yellow Brown	Dark Violet No. 2
Yellow Green	Yellow Red (No. 2)	Rose Color, best

Medium-sized Palette of Twenty-four Campana Colors

Ivory Yellow	Shading Green	Best Black
Lemon Yellow, rich	Deep Blue Green	Royal Copenhagen Gray
Egg Yellow	Royal Green	Ivory Glaze for dusting
Banding Blue	Auburn Brown	Violet of Iron No 2
Baby Blue	Yellow Brown	Dark Violet No. 2
Yellow Green	Finishing Brown (No. 2)	Rose Color, best
Olive Green	Blood Red No. 2	American Beauty
Brown Green	Yellow Red No. 2	Ruby Purple No. 2

Large Palette of Forty-eight Campana Colors

Imperial Ivory	Deep Blue Green	Crimson Purple, best
Ivory Yellow	Moss Green	Flesh, Soft Tint
Lemon Yellow, rich	Royal Green	Hair Black
Albert Yellow	Apple Green	Flux, soft
Egg Yellow	Auburn Brown	Pompadour Red, light
Turquoise Blue	Yellow Brown	Pompadour Red, dark
Banding Blue	Meissen Brown	Blood Red No. 2
Baby Blue	Finishing Brown (No. 2)	Yellow Red No. 2
Copenhagen Blue	Rose Color, best	Best Black
Yellow Green	Ashes of Roses	Pearl Gray
Olive Green	Air Blue	Royal Copenhagen Gray
Brown Green	American Beauty	Ivory Glaze, for dusting
Shading Green	Royal Purple	Violet of Iron No. 2
Darkest Green	Royal Blue	Dark Violet No. 2
Gray Green	Deep Violet of Gold	Lavender Glaze
Russian Green	Ruby Purple No. 2	Rose Salmon

Palette of Lacroix China Colors for General Use

Small Palette of 14 Colors and Flux

Apple Green	Deep Violet of Gold	Flux
Brown Green	Violet of Iron	Deep Blue Green
Dark Green No. 7	Deep Red Brown	Brown No. 3
Carmine No. 1	Yellow for mixing	Deep Red Brown
Ruby Purple	Silver Yellow	Orange Red

Other Useful or Needed Colors Are:

Yellow Brown	Deep Chrome Green	Warm Gray
Chestnut Brown	Shading Green	Neutral Gray
Brown No. 4 or 17	Carnation No. 1	Gold Gray
Vandyke Brown	Capucine Red	Sky Blue
Yellow Ochre	Ivory Yellow	Deep Blue
Sepia	Albert Yellow	Brunswick Black
Moss Green J	Orange Yellow	Dark Blue
Olive Green	Pearl Gray	

Lacroix Palette for Flower Painting

Grass Green No. 5	Orange Yellow	Capucine Red
Brown Green No. 6	Sky Blue	Orange Red
Dark Green No. 7	Deep Blue	Deep Red Brown
Apple Green	Deep Carmine No. 3	Carnation No. 2
Yellow for mixing	Deep Purple	
Jonquil Yellow	Deep Violet of Gold	

Lacroix Palette for Landscapes

Grass Green No. 5	Deep Blue	Ivory Yellow
Brown Green No. 6	Deep Blue Green	Deep Carmine No. 3
Apple Green	Brown No. 4 or 17	Ivory Black
Dark Green No. 7	Sepia	
Sky Blue	Yellow for mixing	

Lacroix Palette for Heads or Figures

Carnation No. 2	Sky Blue	Sepia
Deep Red Brown	Ivory Black	
Ivory Yellow	Brown No. 4 or 17	

Palette of M. & H. Royal Dresden Tube Colors

Air Blue (Ethereal Blue)	Gray for Flowers	Pompadour Red
Banding Blue	Albert Yellow	Yellow Red
Turquoise Blue	Canary Yellow	Rose
Blue Green, dark	Ivory Yellow	Ruby Purple
Dark Green	Outlining Black	Violet of Iron
Olive Green	Yellow Brown	
	Sepia Brown	

Note—Lacroix Violet of Iron and Pearl Gray are valuable additions.

Directions for Use of Golds, Silvers, Platinum, Bronzes, Pastes, Etc.

Roman Gold, or Matt Gold, is a fluxed gold in thick paste form on a glass slab and which may become too hard: to soften it put a few drops of Turpentine or lavender oil on the Gold. This is done by dipping a pencil stick into the bottle and letting a few drops of turpentine or lavender oil fall on the Gold. As it evaporates add a little from time to time as needed.

Roman Gold is applied to the white glaze of the china. Do not apply Gold as a wash, but apply a solid, even coat, thick enough so the white of the china can not be seen through it. A thicker coat is of no benefit as the surface only is seen. The Gold must be thick enough to pull a little from the brush when applied.

Gold, after being fired, is a dull yellow color. If underfired, it will rub up under the burnishing tool; if oversired, it will sink into the surface and will not burnish. By scouring it with the glass brush or burnishing sand Matt or Old Gold is obtained. To make it brilliant use an agate burnisher. A superior Matt Gold is obtained by burnishing the gold and firing again.

One set of brushes should be kept for using with gold. Have a bottle with alcohol in it in which you wash these gold brushes so that the gold will settle in the bottom—after it accumulates the alcohol may be poured off and the gold put into a sauce plate to dry and then mixed with a very little Dresden thick oil and oil of lavender, and used the same as new gold. Do not mix Roman and unfluxed and other golds in one bottle if the gold is to be used again.

Clean all brushes used for Gold with alcohol or turpentine; for Liquid Bright Gold and lustres use only grain alcohol or denatured alcohol; Gold Brushes must be kept absolutely clean.

Keep a special palette, muller, slab and brushes for gold to prevent waste in cleaning.

Unfluxed Gold, or Hard Gold, comes on glass slabs and is softened, mixed and applied the same as Roman Gold. It is used only over fired colors and on Belleek China.

Prepared Dry Burnish Gold is fluxed gold in a powder, exceedingly fine, and may be ground again in Turpentine using a clean glass muller on a clean glass slab, until perfectly fine; it can not be ground too much. Add Turpentine to replace evaporation during grinding. When finished, allow the Turpentine to evaporate somewhat, and add enough Fat Oil to make the gold work solidly, yet freely. Scrape up carefully and put on a glass slab or into a wide-mouthed bottle, cork well, and use as required. It is now of the consistency of prepared oil colors.

Unfluxed Dry Burnish Gold is mixed the same way as Dry Burnish Gold and is applied over color, and on Belleek China.

Burnish Silver, Platinum and Genuine Gold Bronzes are mixed and applied the same as Dry Burnish Gold. Bronzes are principally used to produce antique metal effects and they are generally only scoured with the glass brush.

Silver is not so dense as gold, and should be laid on heavier. **Platinum**, having once been fired and burnished, will retain its brilliancy through repeated firings, and though not a pure silver color, it never tarnishes, as silver may.

Denatured alcohol may be used instead of grain alcohol where alcohol is mentioned above.

Fluxed Gold is for application on the White Glaze of the China.

Unfluxed Gold is for application over Fired Color and on Belleek.

Instructions for the Use of Liquid Bright Gold, Silver, and Platinum (Continued)

Apply the Gold in an even and pretty heavy coating with a dry brush that has not been used with colors. These preparations come bright (ready burnished) out of the kiln. The Essence for Liquid Bright Gold is used to thin Gold when too thick. Too much Essence causes Gold to come out violet. These preparations can be fired together with colors. Use only alcohol in cleaning the china and the brushes for Liquid Bright Gold and Lustres.

N. B.—Turpentine must not come in contact with Liquid Bright Gold or Lustres. Liquid Bright Gold evaporates very quickly—keep it closely corked or covered.

Hints Regarding Use of Oils and Mediums for China Colors

Rectified Turpentine, Fat Oil of Turpentine, Superior Dresden Thick Oil and Tinting Oil are more commonly used. Some, however prefer Oil of Lavender, Oil of Cloves, etc. Rectified Turpentine is used in thinning down colors. The principal thing is that the *quality* of Oil or Medium used is the *best*. Very little Oil is actually required to prepare the colors to work smoothly. The right consistency of colors for painting is soft paste or cream which will flow smoothly from the brush.

Fat Oil of Turpentine is used as above indicated.

Dresden Thick Oil is used for the same purpose as Fat Oil of Turpentine. It is a little thicker, and therefore preferred by some.

Tinting Oil combines in one preparation several oils of best quality, and in such exact proportions that it can always be depended upon as a thoroughly reliable Medium in every respect. It is used for general painting purposes as well as for thinning colors for painting light grounds which are afterwards stippled. If Lacroix's tube colors are used for tinting grounds, no other than Tinting Oil is required. Dry Powder colors must be properly mixed with Dresden Thick Oil or Fat Oil of Turpentine before the Tinting Oil is added.

English Grounding Oil is used when a ground is to be laid with dry colors in powder. The surface to be colored is covered by means of a wide, flat camel's hair brush, with Grounding Oil. After the oil becomes somewhat set, so as to be tacky to the finger, the surface is dabbed with a pad made of a piece of cotton wool sewed up in two or three thicknesses of fine linen or chamois skin. This removes all uneven ridges of oil left by the brush. The powder color is now dusted over the oiled surface by means of very fine cotton wool.

NOTE.—Cotton is usually employed in making pads, but sterilized lamb's wool will be found far superior, because it does not pack together and does not absorb so much oil or lustres.

Balsam of Copaiba is a medium which does not dry as rapidly as Turpentine; and is used to keep the colors from drying too rapidly. It is often used in the place of Tinting Oil.

Oil of Tar is sometimes used with Dresden thick oil and turpentine in grinding gold. Must always be fresh.

Oil of Cloves is a Medium particularly useful when colors are stippled into soft, blended effects, in painting Figures, Fruits, Fish, etc. It keeps the colors open.

Directions for Use of Glass Jewels and Burnishing Sand

For Glass Jewels. Mix the Jewel Cement with Turpentine and Fat Oil. Make a dot wherever you desire a Jewel, and place the Jewel on it. The ware is then fired. Great care must be exercised in firing Jewels as too much heat will cause them to flow and lose their shape.

For Burnishing Sand. Pour some sand into a saucer, and cover well with water. Saturate thoroughly in this a piece of soft cloth, allowing all the sand to adhere that will. Rub this over the gold gently, always being careful to keep the cloth very wet and not to rub too hard or too long in one place. When sufficiently polished, the article should be washed and dried. If desired, the gold may be further polished with a glass brush.

Suggestions for the Use of Ceramic Material

The following extracts from Fry's catalogue give very practical suggestions for the use of ceramic material

To Prepare Powdered Overglaze Colors for Use

The colors are already finely ground and fluxed, but when mixing with the medium for use, it is very important that they be thoroughly rubbed into the oil with palette knife or glass muller, the latter doing it more quickly.

If the color has a granular appearance when laid on the china, it is due to the fact that the medium has not been properly incorporated with it.

Only enough medium should be rubbed into the dry color to make a very stiff paste, which placed upon the palette will stand up and not spread. Too much oil causes the colors to separate and assume a dusty appearance when laid on the china.

No turpentine need be used in preparing them, but should they become hard by standing, they may be moistened with it, but never add more oil.

If the covered palette is used, the paints will keep open several days.

Directions for Tinting

The paint should be mixed with a good Medium, the same or a little thinner than for ordinary painting. If an even tint is desired the paint should be laid evenly over the surface with a good sized brush; then, with a wad of cotton or sterilized lamb's wool enclosed in a piece of thin silk, pad it until it is smooth and free from blotches and becomes tacky.

If a graduated tint from dark to light is desired the paint should be laid on correspondingly, but not extending as far as the lightest shade is intended to go. Then commence padding where the color is the thinnest and, with the color thus collected on the silk, pad as far as the tint is to extend; then gradually work from light to the darkest tint until completed.

Should a color become powdery in padding, a little Fat Oil of Turpentine may be added to the mixture.

Directions for Using "Special Tinting Oil"

Our "Medium" is not entirely satisfactory when used as a tinting oil. A heavier, slower drying oil is needed, and our new "Special Tinting Oil" meets the requirements.

It may be used freely; in fact, it is better to use a very liberal quantity of oil and very little color, getting the depth of tint by rubbing dry color into the oil after it has partly dried. Mix the oil and color thoroughly; and paint on freely with a broad, flat brush, and pad with a bit of wool in a piece of soft silk. The oil will stay open or tacky for a long time, so that it can be padded perfectly smooth.

To know just how long the tinted surface should be allowed to stand before the dry color is rubbed into it is a matter of experience. The temperature of the room makes a difference, consequently no rule can be given. If a good deal of the oil has been padded off, it will take only four or five hours to become in condition to dust. If there is a thick coating of oil left on the china, or if the atmosphere is damp, it may take twelve or fifteen hours. It should be sticky and not dry to the touch, as is the case with color mixed with the "Medium." The drier the oil, the lighter the tint will be. The dry color is rubbed in with a piece of lamb's wool. Use plenty of the dry color, and push it around in a rotary manner, rather vigorously. The color after a few moments seems to sink into the oil, and more may then be rubbed in. To get a smooth, even tint, the oil should be made to take all the color it will. When graded tints, from light to dark, are desired, the light color is applied first and a little beyond the area which is to be light. The darker color is then applied and can be blended right into the lighter one.

Suggestions for the Use of Ceramic Material—Continued**Directions for Grounding or Dry Dusting**

Paint the surface of the china with English Grounding Oil, then pad it until it becomes smooth, even and tacky.

Pour the color out onto the palette or tile; then with a palette knife drop a quantity on a portion of the oiled surface and with a soft, clean brush spread it around with a rotary motion, always keeping a liberal supply of color under the brush, until no more will adhere to the oil; then cover another portion in the same way. When all is covered, brush off the loose color and return it to the bottle.

If a design in color or gold is to go on the ground, the color should be wiped out before firing.

The depth of color depends upon the amount of oil left upon the china to absorb the powder, a knowledge of which can only be gained by experience.

Directions for the Use of Lustres

Cleanliness is one of the first requisites for success in using lustres. The brushes should be cleansed with Gold Essence or Alcohol from all traces of one color before using another, and should not be allowed to dry containing the color. The corks should never be changed from one vial to another as the least contact of tints in the unfired state is liable to spoil the whole vial. The vial should be corked at once when not in use, as the liquid evaporates rapidly; this will also guard against dust and upsetting.

A soft camel's-hair brush, that can be dipped into the vial, will be needed; also a wad of cotton enclosed in a piece of silk to form a pad as for ordinary tinting.

See that the china is clean and free from dust, then apply the color to the surface with a brush and quickly pad it until it becomes even and tacky. As the color dries so quickly the amateur should not undertake to cover large surfaces until some skill is acquired or the result will be blotchy and unsatisfactory. Where the color has spread beyond the design wipe off with alcohol.

The above process is for an even tint of the lighter colors. The dark colors like Steel Blue, Ruby, Copper, Gold, etc., can be painted on without padding if sufficient care is used in erasing all brush marks, but when painting china with an uneven surface the beauty is enhanced by permitting a little of the color to settle in the cavities. More than one application of color is usually required to obtain best results but each application must be fired at a high temperature. When firing lustres colors in the same kiln with ordinary colors, put the lustre pieces in the hottest place. They can not be fired too often or too much. Much more successful results are assured when each application of lustres is dried at once by artificial heat because every particle of dust or moisture will spot it. For this purpose an oven heated by gas or oil should be in every studio. This oven would be a great convenience also for drying gold, enamels or ordinary colors.

Beautiful effects are produced by using one color over another, also in connection with paste, enamel and gold. A very complete treatise on lustres, together with useful hints covering the whole field, may be found in "The Uses of Lustres," by Fanny Rowell; 50 cents.

NOTE.—Cotton is usually employed in making pads but sterilized lamb's wool will be found far superior, because it does not pack together and does not absorb so much oil or lustres.

Directions for the Use of Paste for Raised Gold

Mix the paste on a ground-glass slab, with our oil for Raised Paste, to the consistency of thin paste or thick cream. Then breathe forcibly upon it while rubbing with palette knife. The moisture of the breath causes the paste to become stringy and adhere to the point of the knife or brush when withdrawn from it. Then with a fine-pointed red sable brush proceed to apply it to the china.

As the oil evaporates quickly from the surface of the mixture it should be worked over frequently with the knife, and occasionally a little turpentine or more oil or moisture may be added as found necessary by experience.

Suggestions for the Use of Ceramic Material—Continued

The brush will frequently become clogged above the point by the accumulation and thickening of the paste and can be wiped off on the edge of the slab to be returned to the original mass.

Owing to atmospheric or other conditions there is at times, more or less difficulty encountered, even by experienced artists, in getting the paste to work satisfactorily; in which case a trace of Fat Oil of Turpentine added sometimes removes the difficulty, but not always, and only experience can suggest a remedy.

It is well for the beginner to experiment in mixing and applying paste until some skill in manipulation is acquired before attempting permanent work.

The brushes most suitable for fine paste work and enamels are the Red Sable Liner No. 00,* or Flat Pointed Sable No. 2.** They are also suitable for covering the paste with gold, although for this purpose some prefer the Short Sable, extra fine, No. 1† or No. 2.†

For Flat Paste Work the moisture should be omitted from the mixture.

Directions for Use of Enamels

For Raised Enamel or Jewel Work

Mix the enamel with our Enamel Medium to the consistency of thin paste, rubbing thoroughly together with a palette knife (horn knife preferred), until it will flow readily from the brush. Then with a fine-pointed red sable brush held upright, deposit a little upon the china according to the size of jewel desired. It will set and become lusterless very soon, when more can be added, building it up in the form of a cone, which will become round in firing.

As the mixture dries out while using, thin with turpentine, but no more medium is necessary.

It is well for amateurs to experiment in mixing and applying the enamel until some skill in manipulation is acquired before undertaking permanent work. There are but few colors that can be successfully mixed with enamels to form raised work or jewels, and, while some artists have succeeded, it is safer for the beginner to obtain them already prepared when possible.

Raised enamels should be fired but once, as repeated firing is liable to cause the jewel to chip off, taking the glaze of the china with it.

For Flat Colored Enamels

Take about four parts of the desired color to one part of White Enamel and moisten slightly with painting medium (Fry's Medium or Tinting Oil). Then add our enamel medium until of the right consistency to flow over the china.

Some colors require more enamel than others to work well, but this must be learned by experiment. There are, also, some colors which can not be used successfully, the reds or iron colors being in this class, because they fire out. Most of the other colors can be used with varying success, Ruby, Rose, the Blues, Yellows, and most of the Browns and Greens being especially good for this work.

If flat enamel is used over tinted color, it should receive a lighter fire than over white china, and if over a grounded color, it should be fired still lighter.

Directions for Using Vitrifiable Cement

The china should be perfectly clean, especially the broken edges. Mix the cement with water or mucilage to the consistency of cream and apply to the edges that are to be joined.

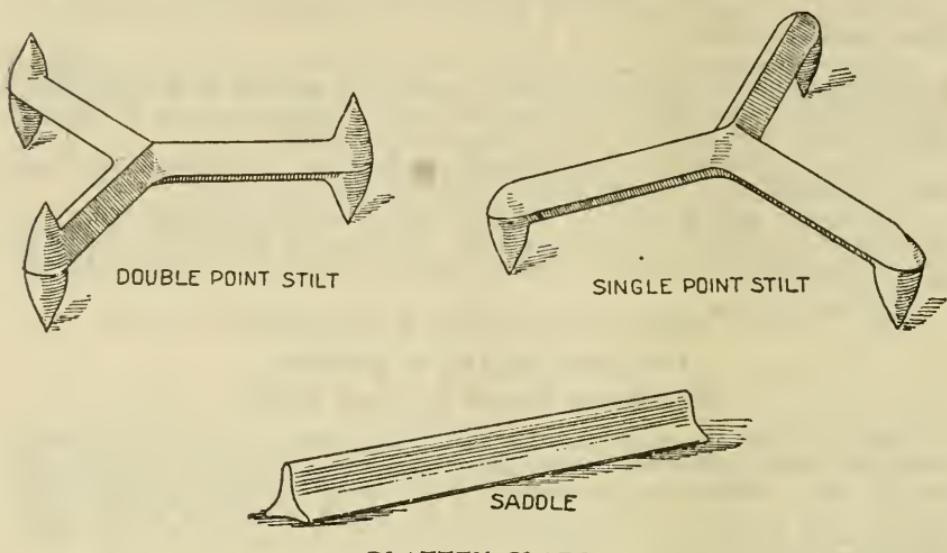
In placing the broken pieces together extreme care should be taken to get them exactly in their original position, otherwise the joint will be imperfect. Sometimes the article can be so placed in the kiln as to overcome a tendency to fall apart of its own weight. Usually, however, it must be tied together with asbestos cord. Place in the coolest part of the kiln.

*Use our No. 676 Dresden Red Sable paste brush, page 127.

** Use our No. 601 "Paris" Sable Brush Flat No. 2, on page 143.

†Use XG Ex. fine short Red Sable brushes No. 1 or No. 2, each \$0.10.

No. 428. Stilts and Platten
For Stacking China in Kilns

**PLATTEN SLABS**

Imported Platten; very convenient; may be scored with a file and broken to desired sizes. Size of sheet, 10 x 10 inches. Per sheet.....\$0.50

DOUBLE POINT STILTS

	Dozen
D. P.- 2—Point to Point, 1¾ in..	\$0.15
D. P.- 4—Point to Point, 2¼ in..	.15
D. P.- 6—Point to Point, 2¾ in..	.20
D. P.- 8—Point to Point, 3¼ in..	.30
D. P.-10—Point to Point, 3¾ in..	.35
D. P.-12—Point to Point, 4¼ in..	.40

SINGLE POINT STILTS

	Dozen
S. P.- 6—Point to Point, 2½ in..	\$0.20
S. P.- 8—Point to Point, 3½ in..	.30
S. P.-10—Point to Point, 4 in..	.35
S. P.-12—Point to Point, 4½ in..	.40

STILT BARS

	Dozen
For stacking large pieces in kiln..	\$0.50

No. 426. Kiln Supplies and Repairs

Asbestos Lined Pipe,.....	Per length, \$2.15
Asbestos Lined Elbows.....	Each, 1.50
Asbestos Fiber	Per lb. .20
Powdered Fire Clay for filling cracks in kilns.....	" .10

We carry in stock most of the parts for the Revelation Kilns. In ordering, give the number of the kiln and dimensions of the part wanted.

If you want the right kiln and will write to us, it will be a pleasure to give you the benefit of our years of experience in using and selling kilns.

We are glad on any morning to show kilns in operation on our premises.

453 R—Revelation China Kilns

DO YOU KNOW?

- ¶ That anyone, with reasonable care, can fire china to the best of satisfaction, in the Revelation Kilns?
- ¶ That there is nothing more satisfying than to be able to fire when you want to, or when you need to, in a Revelation Kiln?
- ¶ That if you are a dealer or decorator of china, it will increase your trade to have your firing done in a Revelation Kiln?
- ¶ That the sizes and prices of the Revelation Kiln (from \$34.00 up), meet all needs and pocket-books?
- ¶ We believe these things are so

Kerosene for Fuel—Perfect Firing

The superiority of these kilns consists in their special manner of construction, the ease with which they are fired, their great durability, and, most important of all, the perfect results, which the amateur, as well as the professional, is able to obtain.

CONSTRUCTION.

They are lined throughout with fire-brick, so that they closely approximate the old Dresden furnaces. It is well known that fire-brick is an all important factor in the development of clear colors and enamels. High fire paints, and hard enamels and lustres, which are usually so difficult to fire satisfactorily, are developed so that they are pure and transparent—not merely baked on. The whole surface receives a uniform glaze with a perfect finish.

SIMPLE TO OPERATE.

The kiln is so simple to operate that amateurs and home workers find their pleasure in china and glass painting more than doubled by being able to complete the entire process.

The experiments which one is stimulated to make, lead the student to acquire independence in the art more quickly than any number of lessons, or any other means. As good chimney connection is all that is required for perfect operation, a novice can meet with success from the start.

EASY TO STACK.

The china is stacked through a door, so that one does not need to lean over, and there are no back-breaking lids to lift and no stovepipe to adjust each time—simply the door to close, as in an ordinary oven. By this means studio labor is greatly diminished, and the teacher is relieved of an unnecessary physical strain.

CHEAP FUEL.

Kerosene oil is used as a fuel, and is available in all places, reducing the cost of firing to a minimum, being one-fourth or one-fifth of that by gas, so that the profits of professional firers are increased accordingly. Each oven has perfect ventilation, both for the escape of gases, formed from the mineral colors, and for the admission of air.

CONCERNING REVELATION KILNS FOR FIRING CHINA

No Trouble to Light.

The burner is started with one lighting, having no generator to be heated first, and there are no startling reports or other disagreeable features connected with it—merely the placing of a lighted match or taper in the burner. No wick is used, but the oil flows directly into the open burner, and makes a quick, powerful fire. At the same time, very little heat is radiated externally, so that the kiln can be used in the studio, if desired. There is never the slightest danger of the clothes being scorched by brushing up against the kiln, as no portion of the outside ever becomes hot enough to burn. As no moisture is expelled into the oven, it is not necessary to heat the kiln each time before stacking.

Absolutely Safe and Convenient to Watch and Regulate.

There is no escaping of disagreeable fumes in the room. The kiln may be fired equally well any time of day or night, as the fuel is not dependent upon pressure, as when gas is used. Only the natural draught of a good flue is required for success. During the process of firing, every variation of color may be gauged accurately through the window, yet with the eye protected by mica.

For Glass.

The Revelation is especially well adapted for glass firing, and may be accommodated with racks and shelves, to receive flat pieces.

High Heats.

With an iron fire-pot, no matter what the fuel, it is impossible to obtain or retain the intense heat which is easily developed in the Revelation. Many grounding colors require a degree of heat beyond the melting point of cast iron, which is sufficient proof of the impossibility of developing these high fire colors or enamels in an iron pot or muffle.

Great Durability.

A Revelation Kiln should never give out completely. Many kilns have been fired hundreds of times without interfering with their perfect operation. As it becomes necessary, the different fire-brick parts may be replaced at a slight cost, or, in an extreme case, an entire new lining may be put in.

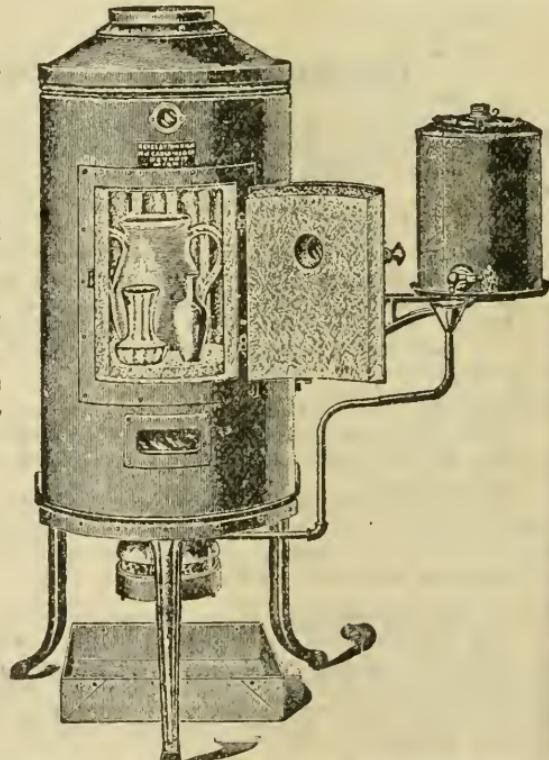
Revelation School Kiln Number Two (See Cut).

Inside measurement—10 in. in diameter, 15 in. high. Door frame, $7\frac{1}{2} \times 11$ in.

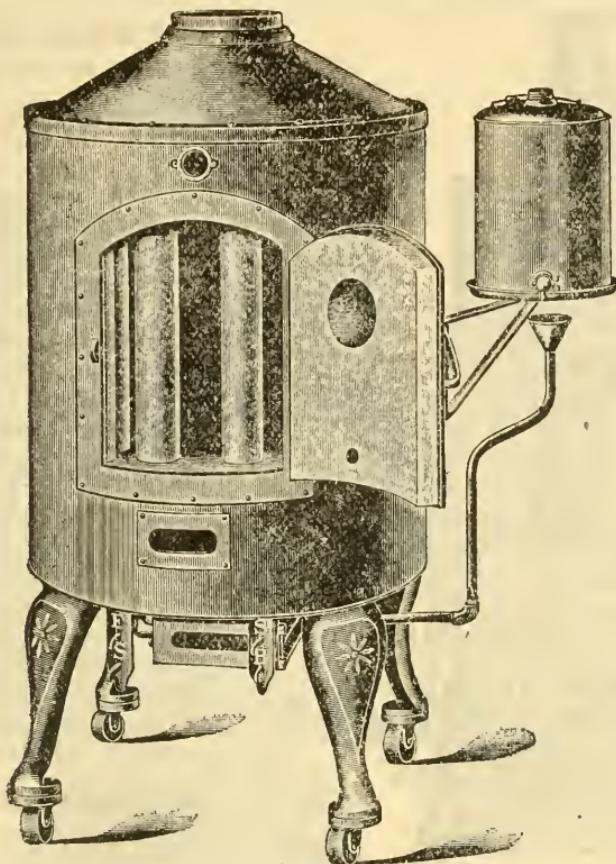
This kiln is the smallest in size we make for china or glass firing, and has proved a practical help for a home studio, at a very low price. It may also be used for firing modeled clay pieces and soft glazes.

Outside dimensions—Diameter, 18 in.; height, 45 in. Weight, when crated, 300 lbs.

Price, including tank and connections, 1 length of lined pipe, 1 lined elbow, and pan to go underneath \$44.00



NUMBER TWO SCHOOL KILN



NUMBERS THREE AND EIGHT

Revelation Kiln Number Three.

Inside measurement—15 in. diameter, 18 in. high.

Opening of door frame, 10 in. wide, 14 in. high.

This kiln has largely taken the place of our old No. 4, and is a practical size for a home studio, or where a medium amount of firing is done. The removable tubes at the door, which are to be replaced after stacking, form a complete circle of flame all around this kiln. The tubes in the door may be left out, and fire-clay plugs, which we send with the kiln used in their place. When these tubes are omitted, the kiln is on the same plan as our Nos. 5, 6 and 7. It takes from an hour and fifteen minutes to an hour and a half for a firing, and consumes about one and a half gallons of oil.

Outside dimensions—Diameter, 23 in.; height, 5½ in. Approximate weight, crated, 500 lbs.

Price, including tank and connections, one length of lined pipe, one lined elbow, and pan to go underneath : \$63.50

Revelation Kiln Number Eight.

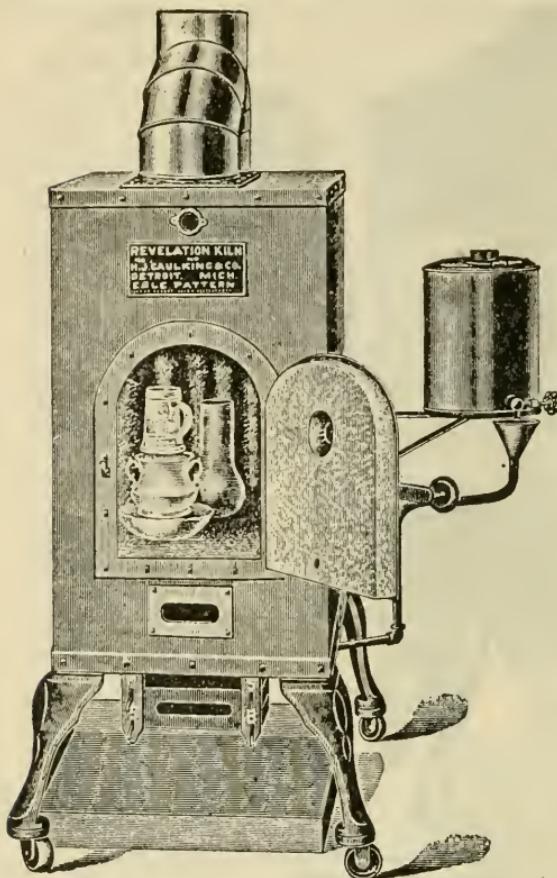
Inside measurements—20 in. diameter, 24 in. high.

Door frame, 18 x 24 in.

This is our new round kiln, built especially for those who prefer a circular muffle. It is similar in capacity to the No. 7, only with a different shaped oven. There are tubes for the doorway, as in the No. 3, to insure an even heat all around, when desired, or they may be omitted, if preferred.

Outside dimensions, 32 in. diameter, 58 in. high. Weight, when crated, 500 lbs.

Price, including tank and connections, one length of lined pipe, one lined elbow, and pan to go underneath : \$121.50



NUMBER FIVE

This size will admit the 14-inch punch bowl, 21-inch ice-cream trays, and 15-inch table tops. It fires in one hour and fifteen minutes, and consumes a gallon and a half of oil. The ovens in kilns Nos. 5, 6, and 7 being of tubular construction, the lining of the oven is a portion of the wall of the kiln itself.

This is a very good size for a teacher with a small class. The outside dimensions are 45 in. high, 25 in. long, and 20 in. wide. The approximate weight, when crated for shipment is about 550 pounds.

Price including tank and connections, lined Tee pipe, and pan to go underneath \$81.50

The Manufacturers of the Revelation Kilns give the below as an Average List of Prices for Firing China:

Tea plates.....	10c or 90c per doz.
Bread and Butter Plates,	
8c or 75c per doz.	
Cake Plates.....	15c
Brush and Comb Trays.....	15c to 25c
Chop Trays.....	20c to 40c
Tete-a-Tete Trays.....	40c to 60c
Cracker Jars.....	20c
Chocolate Pots.....	15c to 25c
A. D. Coffee Cups.....	15c to 20c
Teacup and Saucer.....	15c to 20c

NOTE REGARDING WEIGHTS OF KILNS

The approximate weights given in this list for the various Revelation Kilns are for the Kilns only, crated ready for shipment, and do not include the weights for Tank Connections, Pipe, etc., which are additional.

Also some numbers are now made heavier and more durable.

No. 8 weighs about 1,200 lbs.

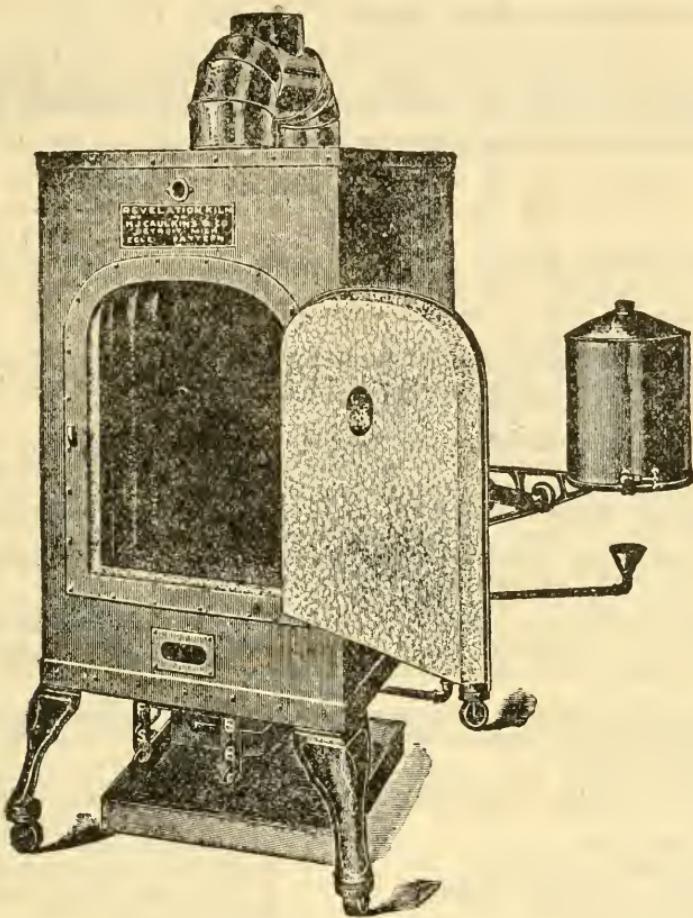
Revelation Kiln No. 4

This was the first Revelation Kiln made, and it has been practically abandoned, owing to the improvements in the more recent kilns. We do not recommend it as the muffle is apt to crack and break. Therefore the No. 4 Kilns are only made to order. Inside measurement of muffle, 15 in. long, 14 in. high, 9 in. wide. Price, including tank and connections, and pan to go underneath, \$50.25

Revelation Kiln No. 5

Inside measurements: 19 in. long, 15 in. high, 10 in. wide. Door frame 10 in. wide, 14 in. high.

Coffee and Moustache.....	20c
Salad Bowls.....	20c to 40c
Jardinieres	20c to 60c
Fern Bowls.....	20c to 40c
Punch Bowls.....	.75c to \$1.50
Vases.....	10c to 60c
Candlesticks	15c
Creamer and Sugar.....	15c to 20c
Teapots.....	20c to 30c
Pin Trays.....	5c to 10c
Tankards.....	30c to 60c



NUMBERS SIX AND SEVEN

Revelation Kiln Number Six.

Inside measurement—21 in. deep, 18 in. high, 14 in. wide.

Door frame, 14 in. wide, 17 in. high.

This kiln is practical for studios where large work is done, and is the size in general use by teachers with large classes. It will admit the tall pieces, upright, with space for a stilt or ring beneath. Also the 16 in. punch bowl, or tray 20 in. in diameter, or an ice cream tray 24 in. long. It fires in from one hour and a half to two hours, with two gallons of oil.

The outside dimensions are 50 in. high, 25 in. long, 20 in. wide, and the approximate weight, when crated for shipment, is about 700 lbs.

Price, including tank and connections, lined Tee pipe and pan to go underneath \$96.50

Revelation Kiln Number Seven.

Inside measurement—26 in. deep, 24 in. high, 18 in. wide. Door frame, 18 in. wide, 22 in. high.

This kiln is for factories and large professional work, and will admit any piece of white ware on the market.

The outside dimensions are 56 in. high, 33 in. long, 28 in. wide, and the approximate weight, when crated for shipment, is about 1,000 lbs.

Price, including tank and connections, lined Tee pipe and pan to go underneath \$141.50

Revelation Kiln Number Seven, Special.

Inside measurements—18 in. wide, 24 in. high, 38 in. long. Door frame, 18 x 24 in. This is a special size for glass firing and is equally available for china firing for professional or factory use. It has two burners, so that the heat is under perfect control, at either end.

Approximate weight, when crated for shipment, 2,700 lbs.

Price, including tank and connections, lined Tee pipe, and pan to go underneath \$175.00

Revelation Miniature Kiln.

Inside measurement—12 in. long, 5 in. wide, 3 in. high.

Price, including tank and connections, \$30.00.

Additional muffles, \$1.00.

This little kiln may be used by jewelers and enamelers, and will maintain an even heat for ten hours, consuming about six gallons of oil. The radiation of heat externally is scarcely perceptible.

We include in the price of all china kilns the amount of lined pipe, which is necessary to take the first heat from the kiln, and for safety. If any additional pipe is needed to reach the chimney, ordinary unlined 7 inch stovepipe may be used.

When no lined pipe is included in the price of the kiln, it is because ordinary stovepipe answers the purpose for the proper working of the kiln.

In case it is set up in the studio, or where it is desirable to save all the radiation of heat in the room, extra lined pipe may be ordered.

A supply of stilts, some asbestos fibre, and fire-clay to repair heat checks, as well as explicit directions for setting up and firing, are sent with each kiln so that one who has had no previous experience may have perfect success, by following the directions closely.

The prices on Revelation Kilns are placed at the lowest possible point and we do not discount to teachers, convents, schools or dealers, but adhere strictly to the prices quoted in the catalogue.

SOME REASONS WHY THE REVELATION KILNS ARE BEST:

Because they have

- No flying back in the mixer.
- No warping or scaling of iron.
- No back-breaking lids.
- No unbearable heat.
- No odor of escaping gas or otherwise.
- No stove pipe to be adjusted each time.
- No plumbers' bills to eat up the profits.

Also because they have

- A fire-brick oven with a door.
- A window protected by mica.
- A practical, cheap fuel.
- Ease in stacking.
- Comfort and pleasure in watching.
- Absolute safety.
- Superior results.

A few things which are especially worth remembering:

That the Revelation Kiln is not a cast-iron device, which is easily and cheaply made, but is constructed, both in the linings and oven proper, of a mixture of the finest grade of fire-clay obtainable in England, Germany and this country.

That it is especially adapted for glass firing.

That it will produce results in Glaze and Colors which cannot be obtained in any iron pot or muffle.

That it will last three or four times as long as any gas, gasoline or charcoal kiln made.

That it is as easily set up as an ordinary box stove.

That there are no fumes from the oils or paints drying on the china, and absolutely no odor from the fuel.

That it is the only portable Fire-brick Kiln.

These kilns are in daily use by the most prominent workers of the country and on request we will send a special booklet quoting from these unquestioned authorities their expressions of appreciation.

A. H. Abbott & Company

Selling Agents for the Revelation Kiln Outside Cook County, Ill.

Art and China Material

CHICAGO

A. H. ABBOTT & CO., Chicago

White China for Decorating

VALUE

QUALITY

VARIETY

We carry a complete line of the highest grade

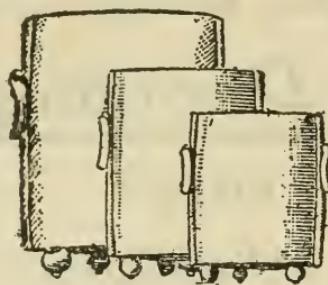
French, German

and Belleek China

Our aim is to present only the most popular and up-to-date patterns at attractive prices. In the following pages we are able to show only a few of the many shapes and patterns included in our large stock.

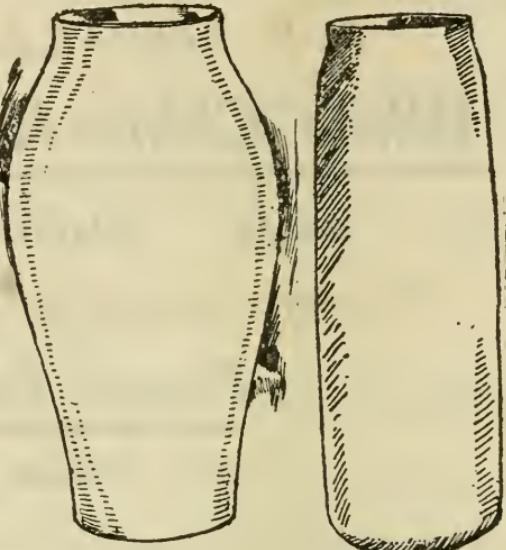
Our complete Catalog of White China (sent on request) will convince you of the superiority of our line.

See Special Catalog of white China, Sent on Request.

**"Anneaux"**

No. F9779

12½ inch,	\$3.00 each
11 inch,	2.25 each
9½ inch,	1.40 each
8½ inch,	1.00 each
7½ inch,	.75 each

**"Prairie"**

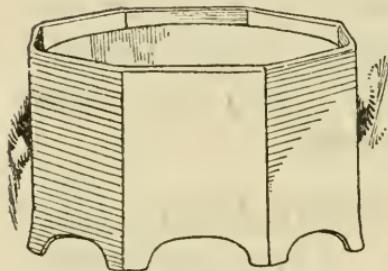
No. F8346

12½ inch
\$2.25 each

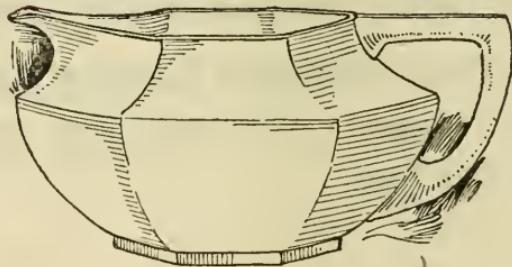
With Handles, \$3.00

"Victoria"

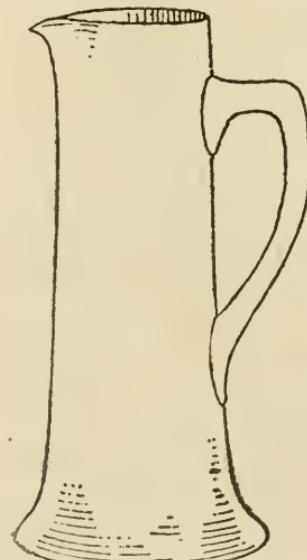
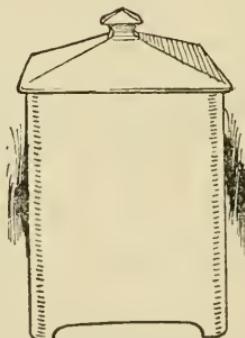
No. B5557

11¼ inch
\$2.00 each**"Octagon"**

No. F9459 8 inch Top, \$2.50 each

**"Hexagon"**

No. F8027 \$1.60 each

No. G3190 14½ in.
\$2.35 each**"Hudson"**

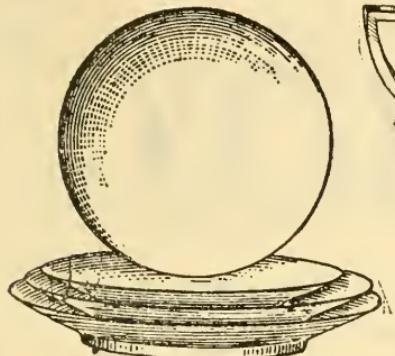
No. F9455

\$1.25 each

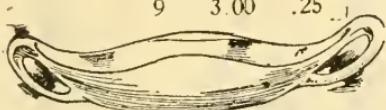
**"Grecian"**

(Tall) 8½ inch

No. F9499 3½ pints
\$1.60 each

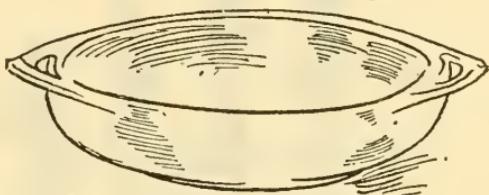
**Plain Coupe**

No.	in.	Doz.	Each
G3960	Plate 6	\$1.20	\$0.10
	" 7½	2.00	.18
	" 8½	2.50	.21
	9	3.00	.25

**Spoon Tray****"Cygne"**

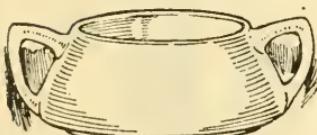
No. F8389

\$0.60 each

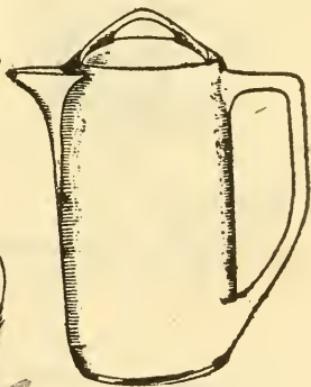
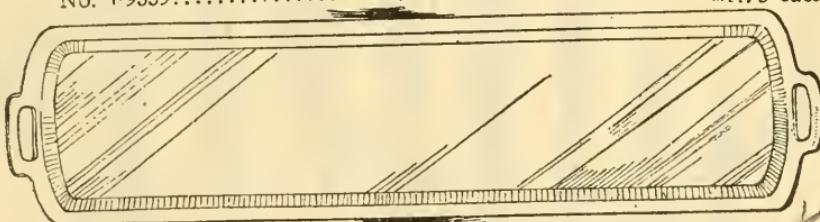
**Comport
"Colonial" (Belleek)**No. B5817
\$1.50 each**"Juliet"**
No. F7421
\$0.30 pair**"Regal"**
No. G3931
\$0.30 each**Celery Tray****"Josephine"**

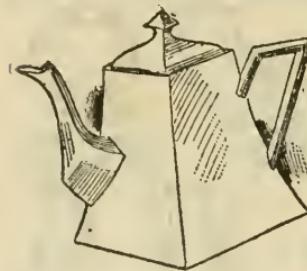
No. G3855 12½ in.

\$0.60 each

**Sugar Bowl****"Etruscan"**

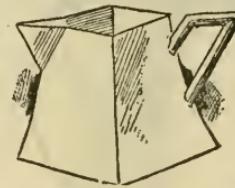
No. F9339 \$0.85 Set

**Creamer****Chocolate Pot
"Donatello"**
No. G4528 12T
\$1.75 each**Sandwich Tray**
No. G3869 6 in. x 19 in.
\$1.25 each

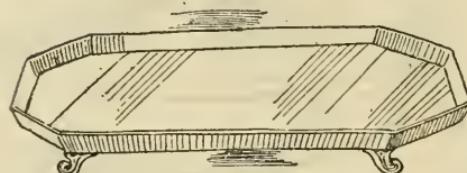


Teapot
No. G3880, 2T
\$0.50 each

Tea Set "Helen"
Sugar Bowl
No. G3881, 2T
\$0.35 each



Creamer
No. G3882, 2T
\$0.25 each



"Footed Hexagon"
No. F8010 C. & B. Tray.... \$1.40 each
F8011 Pin Tray..... .40 each



No. G4080-1
6 inch
\$0.40 each



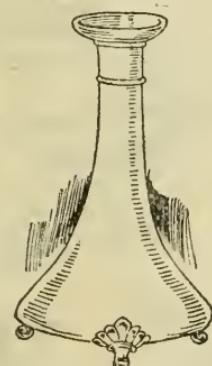
"Boehm"
No. F9202-2
3½ inch
Cologne
\$0.20 each



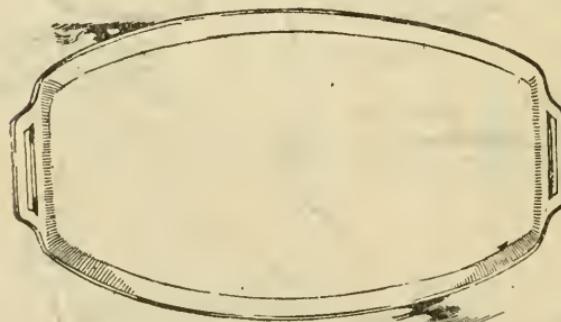
Hair Receiver
"Gallia"
F7552-1 4⅓ in. \$0.85 ea. No. F7553-1 4⅓ in. \$0.85 ea.
-2 3¾ in. .75 ea.



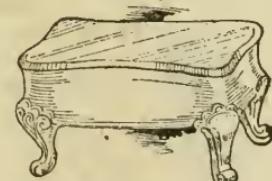
Puff Box
"Gallia"
-2 3¾ in. .75 ea.



"Juliet"
No. F7474-1
7 inch, \$1.15 each
No. F7474-2
6¼ inch, \$0.90 ea.



Serving Tray or Dresser Tray
"Thomas"
No. G4936 16½ inches
\$2.00 each



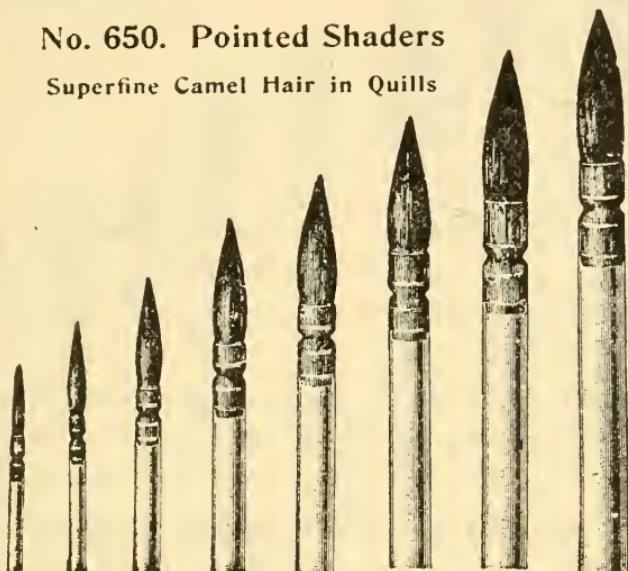
Jewel Box
"Juliet"
No. F7481
\$1.00 each

Finest Quality French Brushes for China Painting

In ordering China Painting Brushes, always specify the number, designating the style of brush wanted as well as the size, as: No. 651, Size 8; No. 653, Size 5, etc.

No. 650. Pointed Shaders

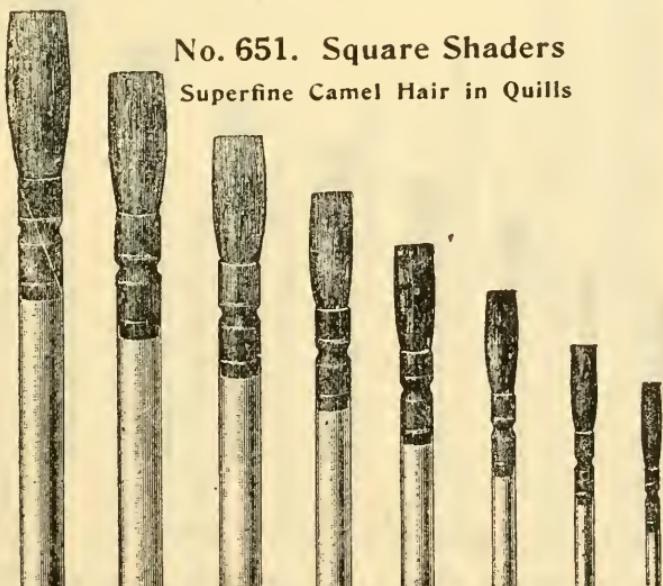
Superfine Camel Hair in Quills



Nos.	1	2	3	4	5	6	7	8
Each.....	\$0.05	\$0.05	\$0.06	\$0.08	\$0.10	\$0.10	\$0.12	\$0.12
Extra Sizes, wire bound: No. 9, \$0.15; No. 10, \$0.18; No. 11, \$0.20; No. 12, \$0.22								

No. 651. Square Shaders

Superfine Camel Hair in Quills



Nos. 8	7	6	5	4	3	2	1	
Each.....	\$0.12	\$0.12	\$0.10	\$0.10	\$0.08	\$0.06	\$0.05	\$0.05

For Extra Sizes see next page.

Above illustrations about two-thirds size of the goods

No. 651. Extra Large Sizes Camel Hair Square Shaders

No. 12



No. 9. Extra large, wire bound.....	Each, \$0.15
No. 10. Extra large, wire bound.....	" .18
No. 11. Extra large, wire bound.....	" .20
No. 12. Extra large, wire bound.....	" .22

No. 651-L. Long Square Shaders**Camel Hair Brushes**

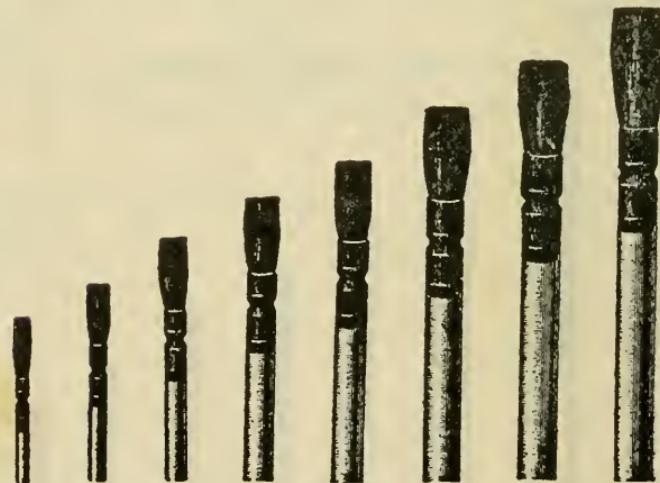
These brushes are the same sizes as No. 651, but with longer hair. See cuts of No. 651 on previous page.

Sizes....Nos.	1	2	3	4	5	6	7	8
Each.....\$	0.05	0.05	0.06	0.08	0.10	0.10	0.12	0.12

Extra large sizes, wire bound: No. 9, \$0.15; No. 10, \$0.18, No. 11, \$0.20; No. 12, \$0.22

No. 651-A. Short Square Shaders

Superfine Camel Hair in Quills. For General China Painting



Nos.	1	2	3	4	5	6	7	8
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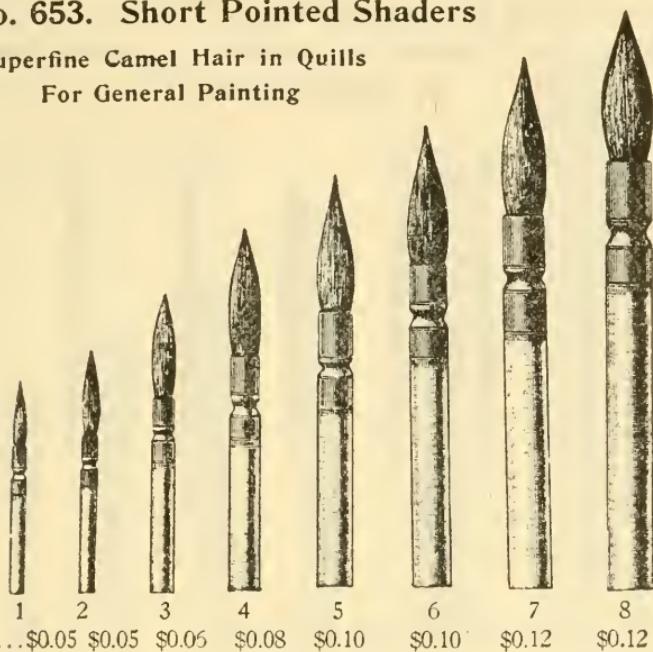
Each.....\$	0.05	\$0.05	\$0.06	\$0.08	\$0.10	\$0.10	\$0.12	\$0.12
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Extra Large Sizes, wire bound: No. 9, \$0.15; No. 10, \$0.18; No. 11, \$0.20; No. 12, \$0.22

Above illustrations about two-thirds size of the goods

No. 653. Short Pointed Shaders

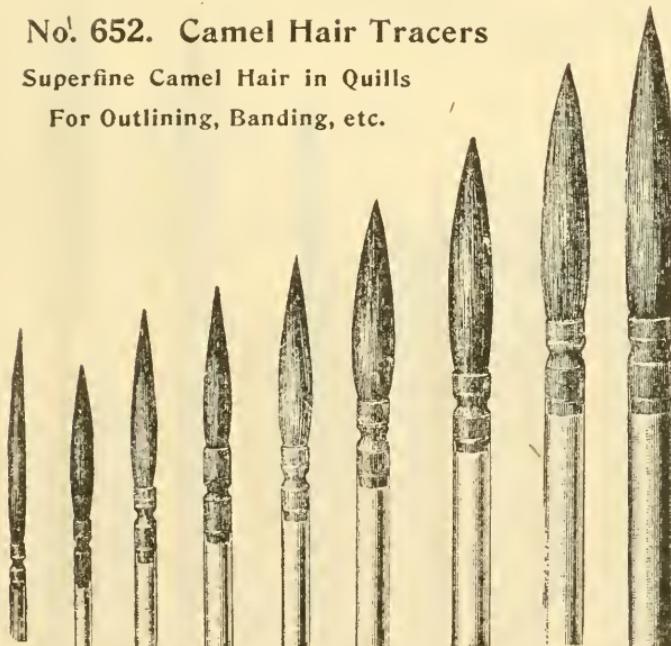
**Superfine Camel Hair in Quills
For General Painting**



Each..... \$0.05 \$0.05 \$0.05 \$0.06 \$0.08 \$0.10 \$0.10 \$0.12 \$0.12

No. 652. Camel Hair Tracers

**Superfine Camel Hair in Quills
For Outlining, Banding, etc.**

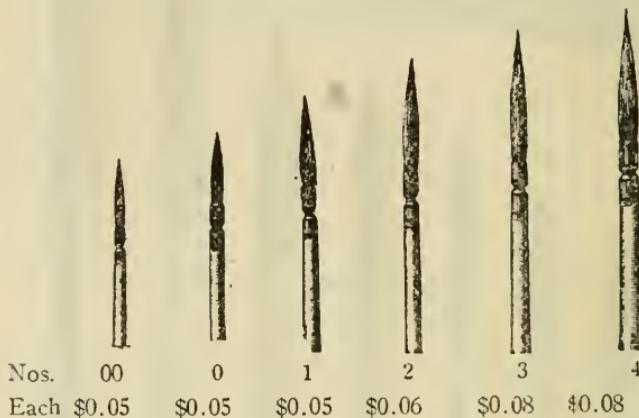


Trenton Tracer 1 2 3 4 5 6 7 8
Each... \$0.06 \$0.05 \$0.06 \$0.07 \$0.08 \$0.10 \$0.12 \$0.14 \$0.15

Above illustrations about two-thirds size of the goods

No. 655. Miniature Pencils

**Superfine Camel Hair in Quills. For Outlining, Lettering, Paste Work,
and General Gilding**



No. 000. Extra small (watch dial size)..... Each, \$0.05

No. 654. Long Painting Brushes

Superfine Camel Hair in Quills

For General Painting



Each, \$0.05 \$0.05 \$0.06 \$0.08 \$0.10 \$0.10 \$0.12 \$0.12

Nos. 1 to 8, Assorted..... Per dozen, \$0.60

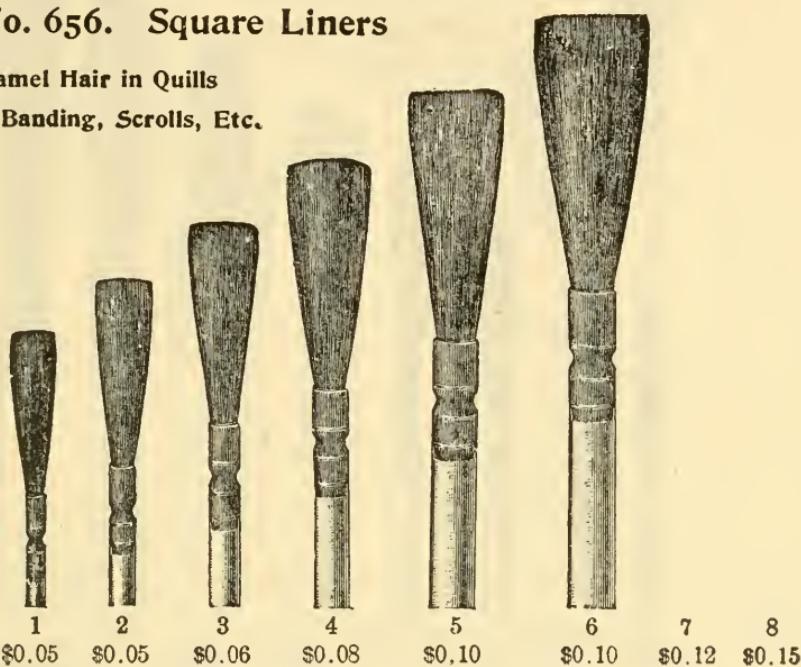
Above illustrations about two-thirds size of the goods

Finest Quality French Brushes—Continued

No. 656. Square Liners

Superfine Camel Hair in Quills

For Banding, Scrolls, Etc.

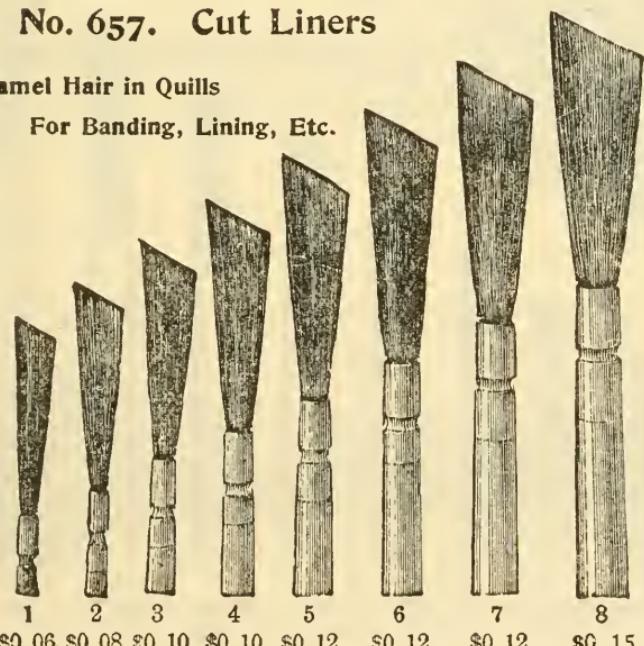


Nos.....	1	2	3	4	5	6	7	8
Each.....	\$0.05	\$0.05	\$0.06	\$0.08	\$0.10	\$0.10	\$0.12	\$0.15

No. 657. Cut Liners

Superfine Camel Hair in Quills

For Banding, Lining, Etc.

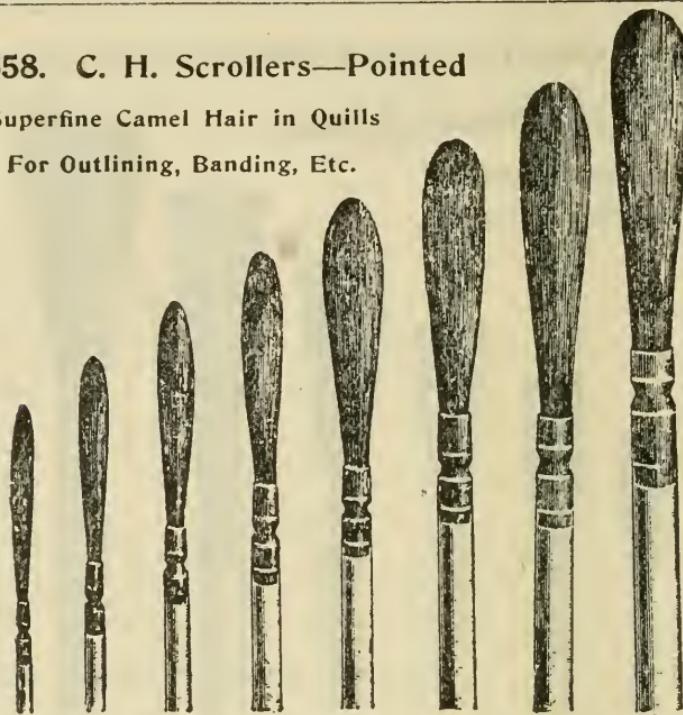


Nos.....	1	2	3	4	5	6	7	8
Each.....	\$0.06	\$0.08	\$0.10	\$0.10	\$0.12	\$0.12	\$0.12	\$0.15

No. 658. C. H. Scrollers—Pointed

Superfine Camel Hair in Quills

For Outlining, Banding, Etc.



No. 1
Each..... \$0.05

2 \$0.05

3 \$0.06

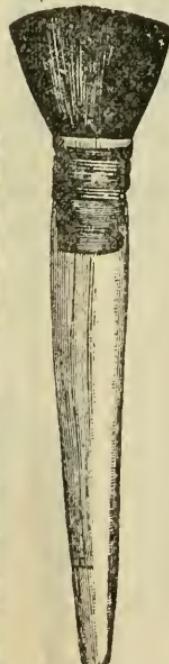
4 \$0.08

5 \$0.10

6 \$0.10

7 \$0.12

8 \$0.12

**No. 660. Genuine Fitch Hair Stippers,
Square Point**In Wire Bound Quills for Blending,
Stippling, Etc.

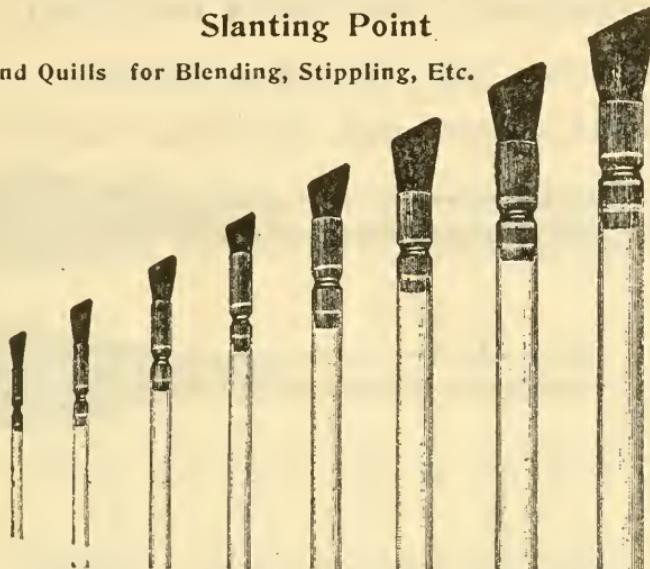
Nos. 1 2 3 4 5 6 7 8 Two Quills
Each. \$0.05 \$0.08 \$0.10 \$0.10 \$0.13 \$0.15 \$0.20 \$0.22 \$0.40

No. 12, Extra large (in silver-plated ferrules) Each, \$0.25

Above illustrations about two-thirds size of the goods

**No. 661. Genuine Fitch Hair Stipplers
Slanting Point.**

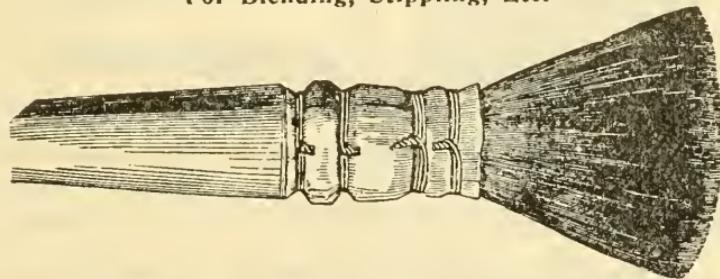
In Wire Bound Quills for Blending, Stippling, Etc.



Nos.	1	2	3	4	5	6	7	8	
Each.....	\$0.06	\$0.08	\$0.10	\$0.12	\$0.13	\$0.15	\$0.20	\$0.22	
No. 12, Extra large (in silver-plated ferrules).....									Each, \$0.25

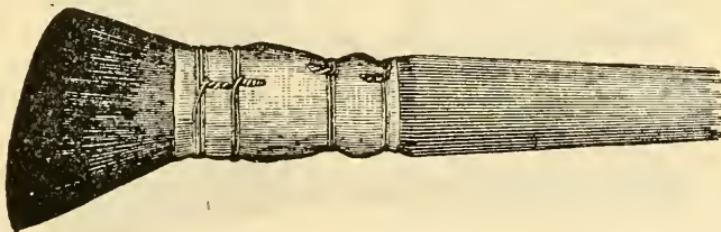
**No. 663. Genuine Fitch Hair Stipplers
Wire Bound Quills, with Wood Handles. Square Points
For Blending, Stippling, Etc.**

No. 12



No. 2.....	Each, \$0.30	|	No. 6.....	Each, \$0.60	|	No. 10.....	Each, \$1.00
No. 4.....	" .45	|	No. 8.....	" .75	|	No. 12.....	" 1.25

**No. 664. Genuine Fitch Hair Stipplers
Wire Bound Quills, with Wood Handles. Slanting Points.**



No. 12

No. 2.....	Each, \$0.30	|	No. 6.....	Each, \$0.60	|	No. 10.....	Each, \$1.00
No. 4.....	" .45	|	No. 8.....	" .75	|	No. 12.....	" 1.25

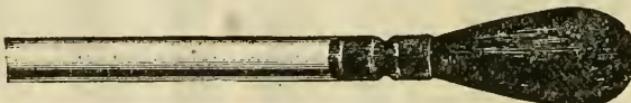
Above illustrations about two-thirds size of the goods

BRUSHES FOR CHINA PAINTING

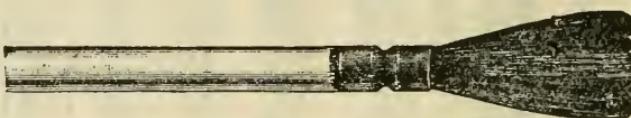
No. 665. Grounding Brushes

Superfine Camel Hair in Quills. (For Tinting, Grounding, Etc.)

No. 10



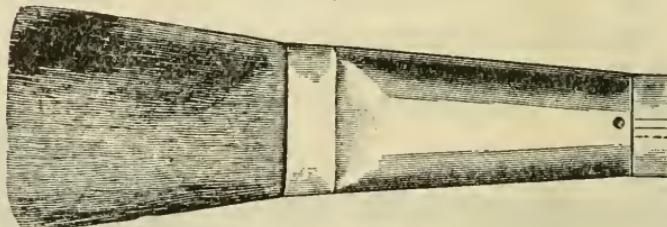
No. 11



No. 10, Pointed, each, \$0.15; per doz., \$1.50. No. 11, Square, each, \$0.15; per doz., \$1.50

No. 666. Flat Camel Hair Brushes

For Grounding, Tinting, Etc.



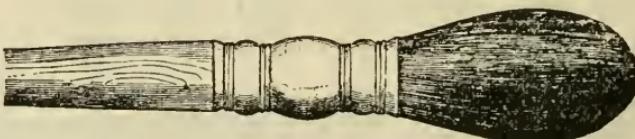
No. 6

No. 1. $\frac{3}{8}$ inch.....	Each, \$0.20	|	No. 6. $\frac{3}{4}$ inch.....	Each, \$0.30
No. 2. $\frac{1}{2}$ inch.....	" .20	|	No. 8 $\frac{7}{8}$ inch.....	" .35
No. 4. $\frac{5}{8}$ inch.....	" .20	|	No. 10. 1 inch.....	" .40

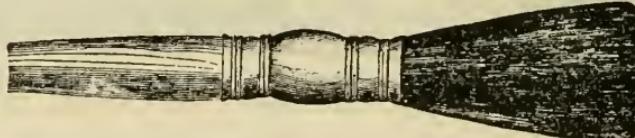
No. 667. Large Grounding Brushes

Superfine Camel Hair, Wire Bound Quills, with Wood Handles

No. 12



No. 13



No. 12. Pointed.....Each, \$0.30 | No. 13. Square.....Each, \$0.30

Above illustrations about two-thirds size of the goods

BRUSHES FOR CHINA PAINTING

No. 671. Russia Sable Grounding Brushes

Polished Cedar Handles Nickel-Plated Ferrules



$\frac{1}{4}$ inch.....	Each, \$0.20	$\frac{3}{4}$ inch.....	Each, \$0.28
$\frac{3}{8}$ inch.....	" .20	$\frac{7}{8}$ inch.....	" .30
$\frac{1}{2}$ inch.....	" .22	1 inch.....	" .35
$\frac{5}{8}$ inch.....	" .25		

No. 672. Camel Hair Grounding Brushes

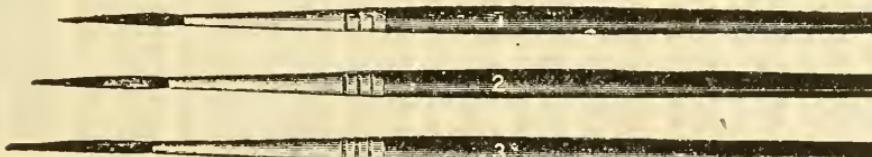
Polished Yellow Handles, Tin Ferrules



$\frac{1}{4}$ inch wide.....	Each, \$0.12	$\frac{5}{8}$ inch wide.....	Each, \$0.18
$\frac{3}{8}$ inch wide.....	" .12	$\frac{3}{4}$ inch wide.....	" .25
$\frac{1}{2}$ inch wide.....	" .15	$\frac{7}{8}$ inch wide.....	" .28

No. 675. Genuine Red Sable Liners

Specially Made for Putting on Paste for Relief Gold Work and Relief Enamel



Round, Polished Handles. Nickel-Plated Ferrules

No. 1.....	Each, \$0.08	No. 4.....	Each, \$0.12
No. 2.....	" .10	No. 5.....	" .15
No. 3.....	" .12	No. 6.....	" .18

No. 676. "Dresden" Red Sable Paste Brushes or Liners

For Gold, Paste Work and Fine Lines on China



Nos. 00, 0, and 1.....	Each, \$0.15
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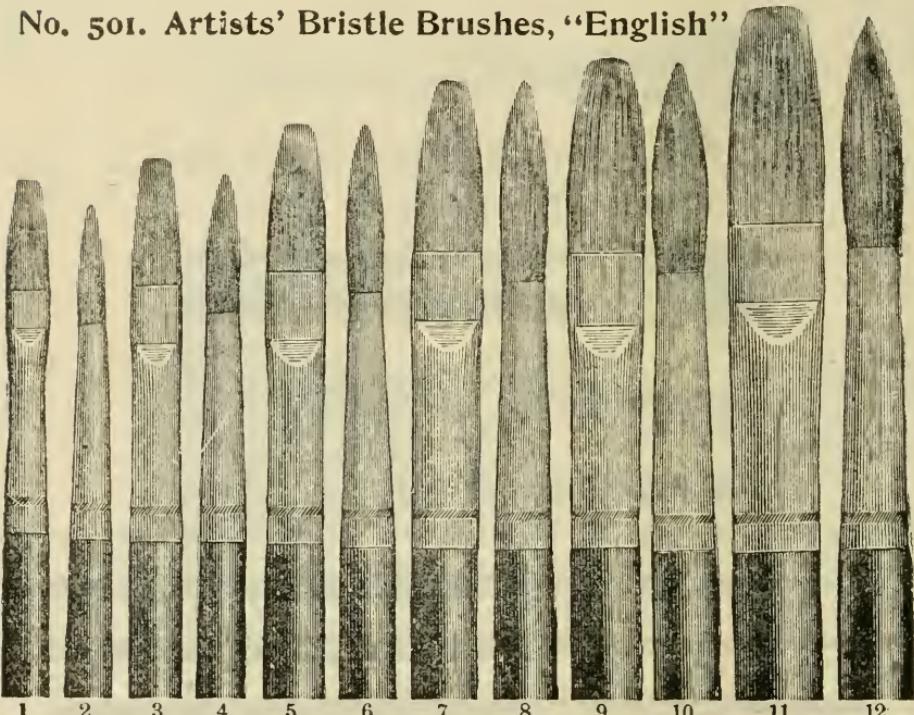
Above illustrations about two-thirds size of the goods

BRUSHES FOR OIL PAINTING

No. 500. Artists' Bristle Brushes

Round and Flat**Polished Handles****Tin Ferrules**

No.	Each	No.	Each	No.	Each
1.....	\$0.05	5.....	\$0.06	9.....	\$0.08
2.....	.05	6.....	.06	10.....	.08
3.....	.05	7.....	.06	11.....	.08
4.....	.05	8.....	.06	12.....	.08

No. 501. Artists' Bristle Brushes, "English"**Round and Flat****Tin Ferrules'****Red, Polished Handles**

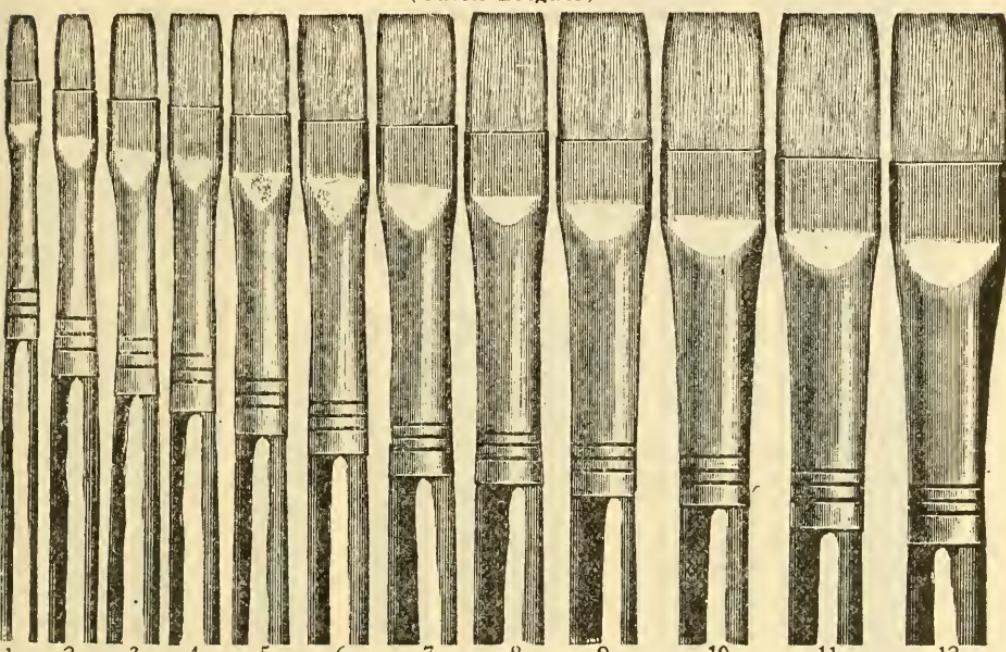
No.	Each	No.	Each	No.	Each
1	\$0.06	5.....	\$0.08	9.....	\$0.10
2.....	.06	6.....	.08	10.....	.10
3.....	.07	7.....	.09	11.....	.12
4.....	.07	8.....	.09	12.....	.12

No. 501 E. Extra Sizes Artists' Bristle Brushes "English"

Flat			Round		
No.	Each	No.	Each	No.	Each
14.....	\$0.15	20.....	\$0.22	14.....	\$0.18
16.....	.18	22.....	.25	16.....	.20
18.....	.20	24.....	.30	18.....	.20
				24.....	.35

Above illustrations are about two-thirds size of the goods

BRUSHES FOR OIL PAINTING
No. 504. "Boston" Artists' Bristle Brushes
 (Thick Brights)



	Flat.	Polished Handies.	Snort Bristles	Extra Sizes	Each
No.	Each	No.	Each	$\frac{3}{4}$ inch wide.....	\$0.15
1.....	\$0.06	7.....	\$0.10	$\frac{7}{8}$ inch wide.....	.18
2.....	.07	8.....	.10	1 inch wide.....	.20
3.....	.07	9.....	.10	$1\frac{1}{8}$ inches wide....	.23
4.....	.08	10.....	.19	$1\frac{1}{4}$ inches wide....	.25
5.....	.08	11.....	.12	$1\frac{1}{2}$ inches wide....	.35
6.....	.08	12.....	.12		

No. 506. Winsor & Newton's "Rathbone" Bristle Hog Hair Brushes for Oil Painting, English Sizes

Double the Size of American Brushes
 Thin and have a good spring

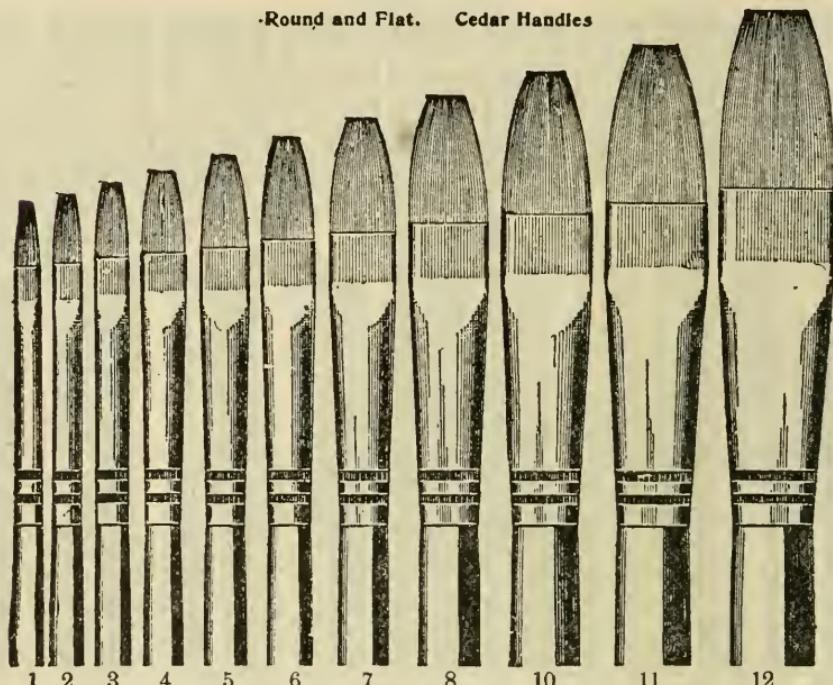
No.	Each
1.....	\$0.12
2.....	.13
3.....	.14
4.....	.15
5.....	.16
6.....	.18
7.....	.20
8.....	.22
9.....	.24
10.....	.25
11.....	.27
12.....	.30



Above illustrations about two-thirds size of the goods

No. 505. Genuine French Imported Bristle Brushes—
Very Best Quality for Oil Painting

•Round and Flat. Cedar Handles



No.	Each	No.	Each	No.	Each
1.....	\$0.06	5.....	\$0.08	9.....	\$0.10
2.....	.06	6.....	.08	10.....	.10
3.....	.06	7.....	.08	11.....	.10
4.....	.06	8.....	.08	12.....	.10

EXTRA SIZES

No.	Round	Each	No.	Flat	Each
13.....		\$0.12	13 $\frac{9}{16}$ in. wide.....		\$0.12
14.....		.12	14 $\frac{5}{8}$ " "		12
15.....		.15	15 $\frac{3}{4}$ " "		15
16.....		.18	16 $\frac{13}{16}$ " "		18
17.....		.20	17 $\frac{7}{8}$ " "		20
18.....		.22	18 $\frac{15}{16}$ " "		22
20.....		.25	20 $1\frac{1}{8}$ " "		25

No. 507. Artists' "Extra" Bristle Brushes

Flat. Extra Wide. Long Handles. Tin Ferrules.

For Oil Painting

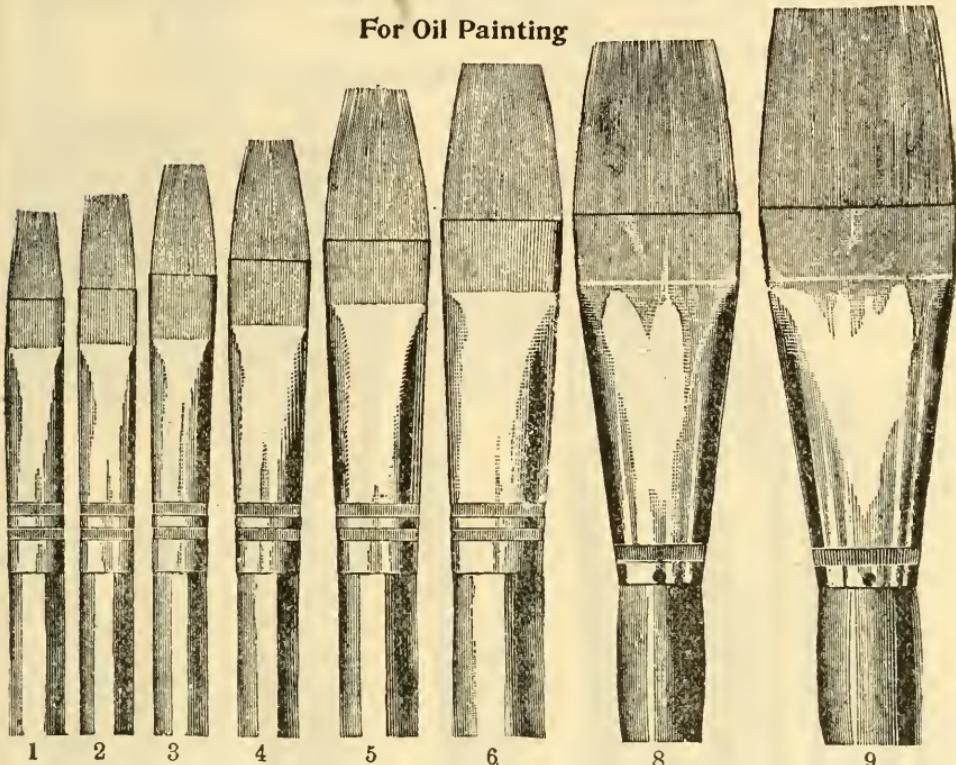


Each	Each	Each
$\frac{1}{2}$ in. wide.... \$0.10	$\frac{5}{8}$ in. wide..... \$0.15	$1\frac{1}{4}$ in. wide..... \$0.30
$\frac{5}{8}$ " 10	1 $\frac{1}{8}$ " 18	$1\frac{3}{8}$ " 35
$\frac{3}{4}$ " 12	1 $\frac{1}{8}$ " 25	$1\frac{1}{2}$ " 40

Above illustrations are about two-thirds size of the goods

No. 510. "Bright's" Artists' Bristle Brushes

For Oil Painting

**Polished Handles. Flat, Short Bristles. Extra Thin**

No.	Each	No.	Each
00.....	\$0.08	3.....	\$0.08
0.....	.08	4.....	.10
1.....	.08	5.....	.10
2.....	.08	6.....	.10

Extra Sizes

No.	Each	No.	Each
7. $\frac{3}{4}$ inch wide.....	\$0.12	10. $1\frac{1}{8}$ inch wide.....	\$0.20
8. $\frac{7}{8}$ " "	.15	11. $1\frac{1}{4}$ " "	.22
9. 1 " " .....	.18	12. $1\frac{1}{2}$ " " .....	.25

No. 508. Artists' Bristle Brushes—Chiseled Edge

For Oil Painting

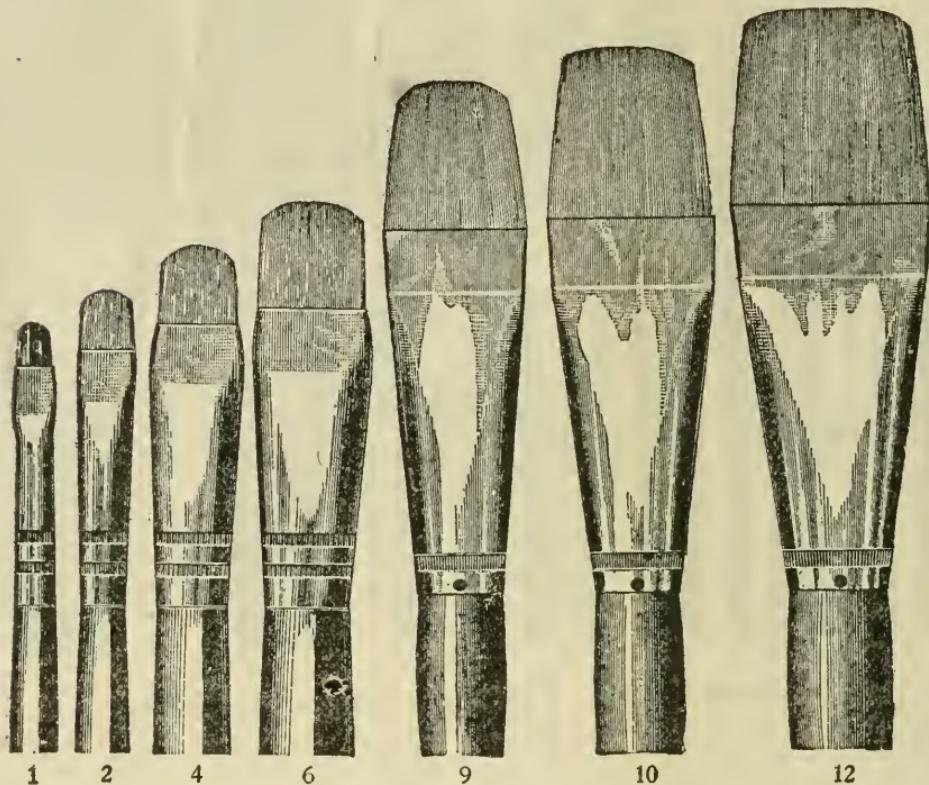
**Flat, Polished Handles. Tin Ferrules**

	Each		Each
$\frac{1}{2}$ inch wide.....	\$0.12	1. inch wide.....	\$0.25
$\frac{5}{8}$ " " .....	.15	$1\frac{1}{8}$ " " .....	.28
$\frac{3}{4}$ " " .....	.18	$1\frac{1}{4}$ " " .....	.30
$\frac{7}{8}$ " " .....	.20	$1\frac{1}{2}$ " " .....	.40

No. 508 Brushes furnished in plain handles at $\frac{1}{4}$ less price.**Above illustrations are about two-thirds size of the goods**

No. 511. Genuine French Imported Bright's Artists' Bristle Brushes

Very Best Quality for Oil Painting



Flat Cedar Handles. Extra Thin. Short Bristles

No.	Each	No.	Each	No.	Each
1	\$0.06	5	\$0.10	9	\$0.15
2 . . . . .	.08	6 . . . . .	.12	10 . . . . .	.15
3 . . . . .	.08	7 . . . . .	.12	11 . . . . .	.18
4 . . . . .	.10	8 . . . . .	.12	12 . . . . .	.18

NOTE—The use of Bright's brushes is recommended to those who would acquire the broad style of painting.

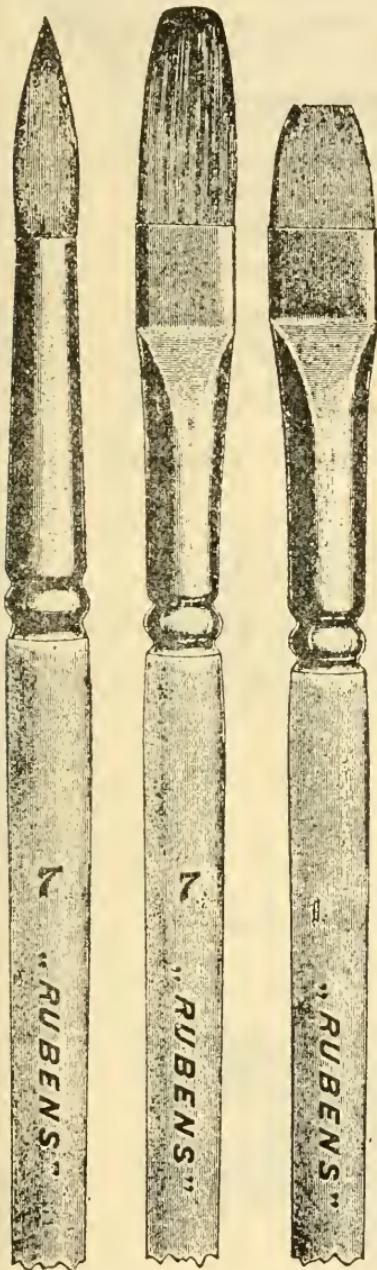
No. 511-R. French—Bright's Bristle Brushes For Oil Painting

Smaller Sizes than No. 511 above

Flat Whitewood Handles. Tin Ferrules. Extra Thin. Short Bristles

No.	Each	No.	Each
1	\$0.05	7	\$0.07
2 . . . . .	.06	8 . . . . .	.08
3 . . . . .	.06	9 . . . . .	.08
4 . . . . .	.07	10 . . . . .	.08
5 . . . . .	.07	11 . . . . .	.10
6 . . . . .	.07	12 . . . . .	.10

Above illustrations about two-thirds size of the goods



Round "Rubens" Artists'

Flat "Rubens" Artists'

No. 7 "Rubens" "Brights"

No. 5.

No. 516. "Rubens" Artists' Bristle Brushes

For Oil Painting

Round or Flat. Extra Superfine Quality. Nickel Ferrules. Yellow Polished Handles.

The "Rubens" Brushes are manufactured in the most careful manner; are securely fastened to the handles, and are made of most elastic bristles. In quality, style, and finish they mark an advance in Artists' Bristle Brushes.

These brushes, both flat and round, are extra large sizes.

No.	Each	No.	Each
1. $\frac{3}{16}$ in. wide...	\$0.12	7. $\frac{9}{16}$ in. wide...	\$0.35
2. $\frac{1}{4}$ in. wide....	.15	8. $\frac{5}{8}$ in. wide...	.40
3. $\frac{5}{16}$ in. wide...	.18	9. $1\frac{1}{16}$ in. wide...	.55
4. ....	.22	10. $\frac{7}{8}$ in. wide...	.60
5. $\frac{3}{8}$ in. wide...	.25	11. $1\frac{5}{16}$ in. wide...	.70
6. $\frac{1}{2}$ in. wide...	.30	12. 1 in. wide...	.80

No. 517. "Rubens" "Brights" Bristle Brushes

For Oil Painting

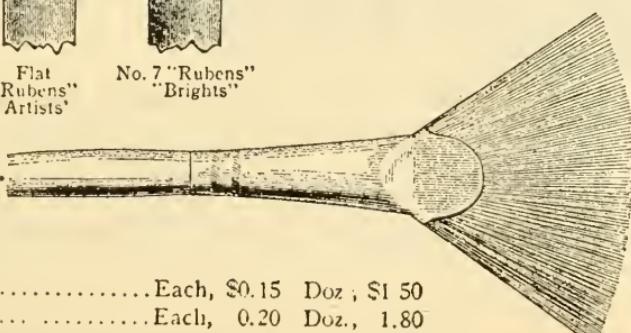
Extra Superfine Quality. Nickel Ferrules. Yellow Polished Handles.

"Rubens" "Brights" Brushes are made in the same way, and are the same sizes and quality as Rubens Artists' Bristle Brushes.

No.	Each	No.	Each
1. $\frac{3}{16}$ in. wide...	\$0.12	7. $\frac{9}{16}$ in. wide...	\$0.35
2. $\frac{1}{4}$ in. wide....	.15	8. $\frac{5}{8}$ in. wide...	.45
3. $\frac{5}{16}$ in. wide...	.20	9. $1\frac{1}{16}$ in. wide...	.55
4. ....	.22	10. $\frac{7}{8}$ in. wide...	.60
5. $\frac{3}{8}$ in. wide...	.25	11. 1 in. wide....	.70
6. $\frac{1}{2}$ in. wide...	.30	12. $1\frac{5}{16}$ in. wide...	.80

No. 515. Bristle "Fan" Shape Brushes

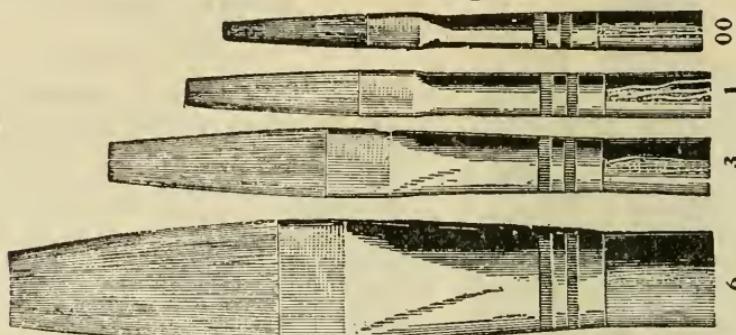
For Light Touching, Slight Dragging, Scumbling, Hair, Foliage, Herbage, Etc.



Nos. 1 to 3..... Each, \$0.15 Doz., \$1.50

Nos. 4 to 6..... Each, .20 Doz., 1.80

No. 512. "Landseer" Artists' Bristle Brushes
For Oil Painting



Polished Handles. Flat. Long Bristles. Extra Thin

No.	Each	No.	Each
00.....	\$0.06	3.....	\$0.08
0.....	.06	4.....	.08
1.....	.06	5.....	.10
2.....	.06	6.....	.10

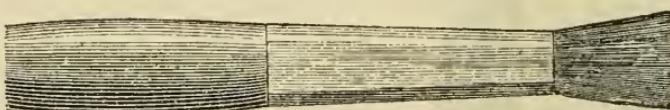
No. 513. Genuine French Imported "Landseer"
Bristle Brushes

Flat. Cedar Handles. Extra Thin. Very Best Quality

No.	Each	No.	Each
1.....	\$0.06	7.....	\$0.12
2.....	.08	8.....	.12
3.....	.08	9.....	.15
4.....	.10	10.....	.15
5.....	.10	11.....	.18
6.....	.12	12.....	.18

No. 520. Bristle Stencil Brushes
(Bristle Poonah Brushes)

No. 5

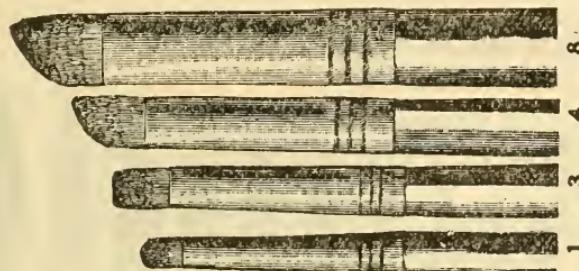


No.	Each	No.	Each
1.....	\$0.08	4.....	\$0.10
2.....	.08	5.....	.12
3.....	.10	6.....	.12

No. 520 E. Extra Size Bristle Stencil Brushes

No.	Diam.	Each	No.	Diam.	Each
7	7-16 in.....	\$0.16	11	11-16 in.....	\$0.30
8	1-2 "	.18	12	12-16 "	.35
9	9-16 "	.20	13	13-16 "	.40
10	5-8 "	.25	14	14-16 "	.50

Above illustrations are about two-thirds size of the goods



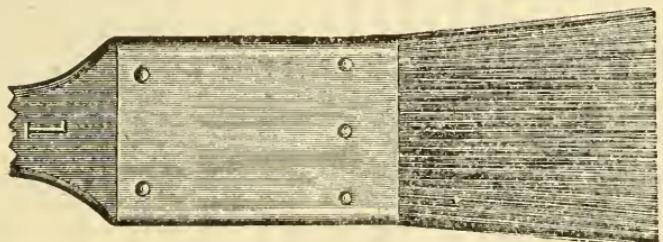
No. 518. Artists' Bristle Tapestry Brushes

For Oil and Dye Painting

Flat Chiseled Edge. Slanting or Square. Polished Cedar Handles

No. 00..... Each, \$0.10	No. 4..... Each, \$0.12	No. 9..... Each, \$0.18
No. 0..... " .10	No. 5..... " .12	No. 10..... " .20
No. 1..... " .10	No. 6..... " .12	No. 11..... " .25
No. 2..... " .10	No. 7..... " .15	No. 12..... " .30
No. 3..... " .10	No. 8..... " .15	

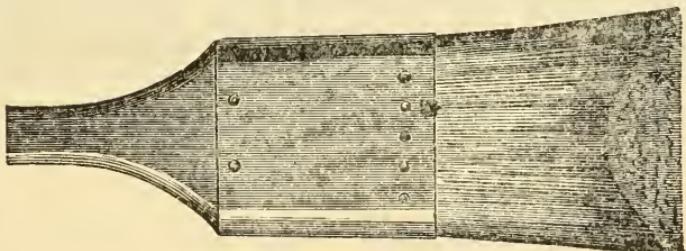
No. 522. "Extra" Flat Bristle Varnish Brushes



Square Point. In Tin. Cedar Handles

1 inch..... Each, \$0.12	2½ inch..... Each, \$0.40	3½ inch..... Each, \$0.80
1½ inch..... " .20	3 inch..... " .60	4 inch..... " 1.00
2 inch..... " .30		

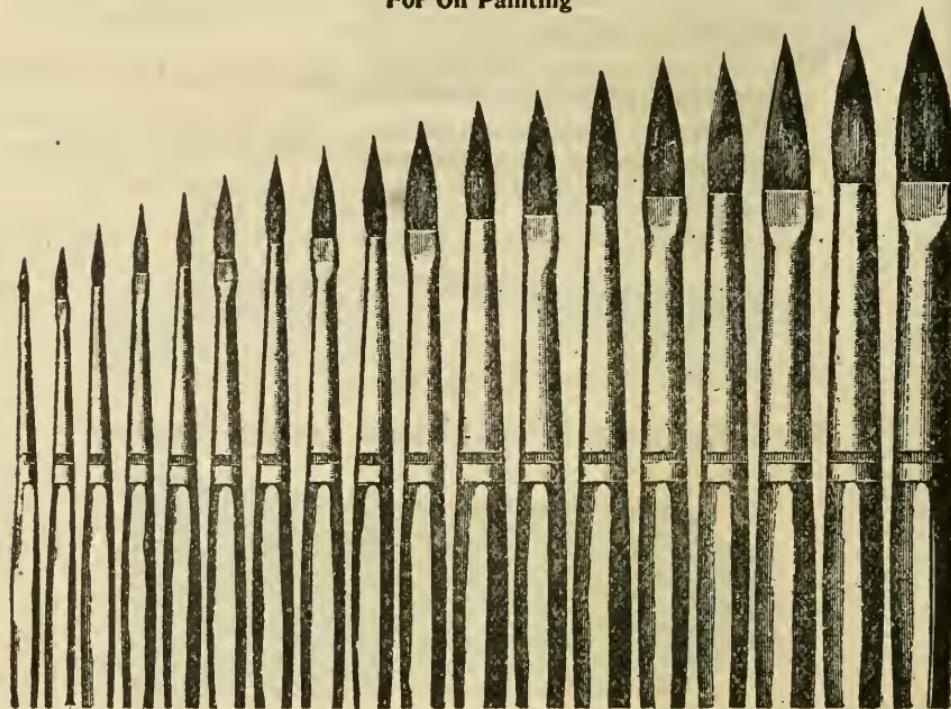
No. 523. Chiseled Edge Flat Bristle Varnish Brushes



1 inch..... Each, \$0.18	2½ inch..... Each, \$0.50	3½ inch..... Each, \$0.83
1½ inch..... " .25	3 inch..... " .60	4 inch..... " 1.15
2 inch..... " .35		

Above illustrations about two-thirds size of the goods

No. 530. Red Sable Artists' Brushes
For Oil Painting



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 18 20

Extra Fine. Round and Flat. Polished Handles, Nickel-plated Ferrules.

No.	Each.	No.	Each.
1.....	\$0.06	10.....	\$0.16
2.....	.06	11.....	.18
3.....	.08	12.....	.20
4.....	.08	13.....	.30
5.....	.10	14.....	.40
6.....	.10	15.....	.45
7.....	.12	16.....	.55
8.....	.12	18.....	.60
9.....	.14	20.....	.70

No. 530-A. "Arto" Red Sable Artists' Brushes

TRADE-MARK

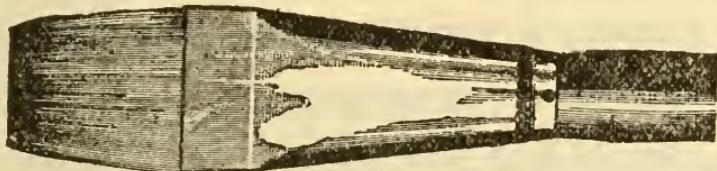
Extra Quality for Oil Painting

Sizes same as No. 530 above

No. 1.....	Each, \$0.08	No. 7.....	Each, \$0.15
No. 2.....	" .08	No. 8.....	" .16
No. 3.....	" .10	No. 9.....	" .18
No. 4.....	" .10	No. 10.....	" .20
No. 5.....	" .12	No. 11.....	" .22
No. 6.....	" .12	No. 12.....	" .25

Above illustrations about two-thirds size of the goods

**No. 531. Extra Large Red Sable Brushes
For Oil Painting**

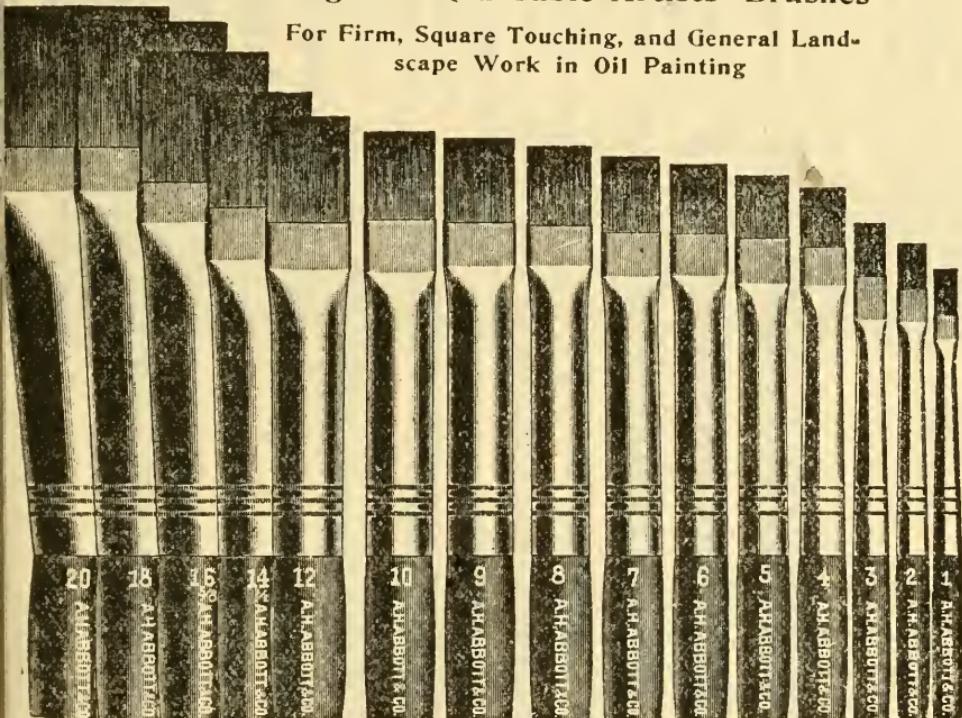


Flat. Polished Handles, Tin Ferrules

$\frac{3}{8}$ inch wide.....	Each, \$0.45	$\frac{3}{4}$ inch wide.....	Each, \$1.00
$\frac{1}{2}$ inch wide.....	" .50	$\frac{7}{8}$ inch wide.....	" 1.40
$\frac{5}{8}$ inch wide.....	" .75	1 inch wide.....	" 1.65

No. 535. "Bright's" Red Sable Artists' Brushes

**For Firm, Square Touching, and General Land-
scape Work in Oil Painting**



Flat. Polished Handles, Nickel-plated Ferrules

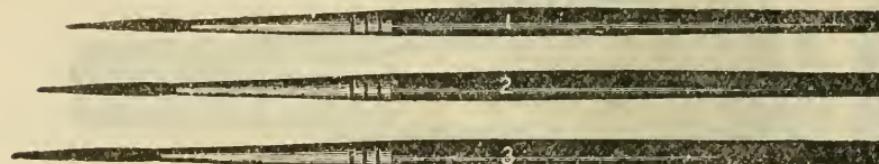
No. 1.....	Each, \$0.08	No. 6.....	Each, \$0.20
No. 2.....	" .10	No. 7.....	" .25
No. 3.....	" .12	No. 8.....	" .30
No. 4.....	" .15	No. 9.....	" .35
No. 5.....	" .18		

Extra Large Sizes

No. 10. $\frac{5}{16}$ inch wide.....	Each, \$0.40	No. 16. $\frac{5}{8}$ inch wide.....	Each, \$0.95
No. 12. $\frac{3}{8}$ inch wide.....	" .55	No. 18. $\frac{3}{4}$ inch wide.....	" 1.25
No. 14. $\frac{1}{2}$ inch wide.....	" .70	No. 20. $\frac{7}{8}$ inch wide.....	" 1.65

Above illustrations about two-thirds size of the goods

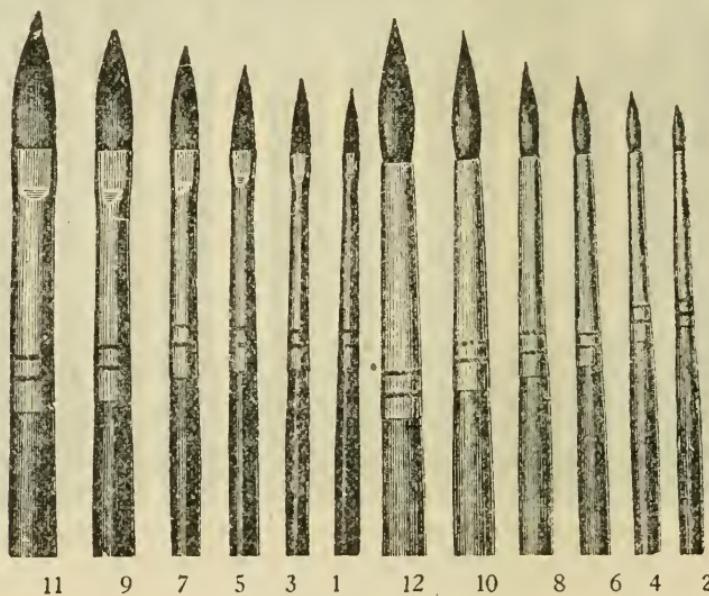
No. 533. Red Sable Riggers



Round, Polished Handles, Nickel-plated Ferrules, extra long hair, for delicate work and fine line drawing in Oil and China Painting

No. 1..... Each, \$0.10	No. 5..... Each, \$0.12	No. 9..... Each, \$0.25
No. 2..... " .10	No. 6..... " .15	No. 10..... " .30
No. 3..... " .10	No. 7..... " .18	No. 11..... " .32
No. 4..... " .10	No. 8..... " .20	No. 12..... " .35

No. 540. Artists' Russia Sable Brushes For Oil Painting



Round and Flat. Polished Handles. Nickel-plated Ferrules

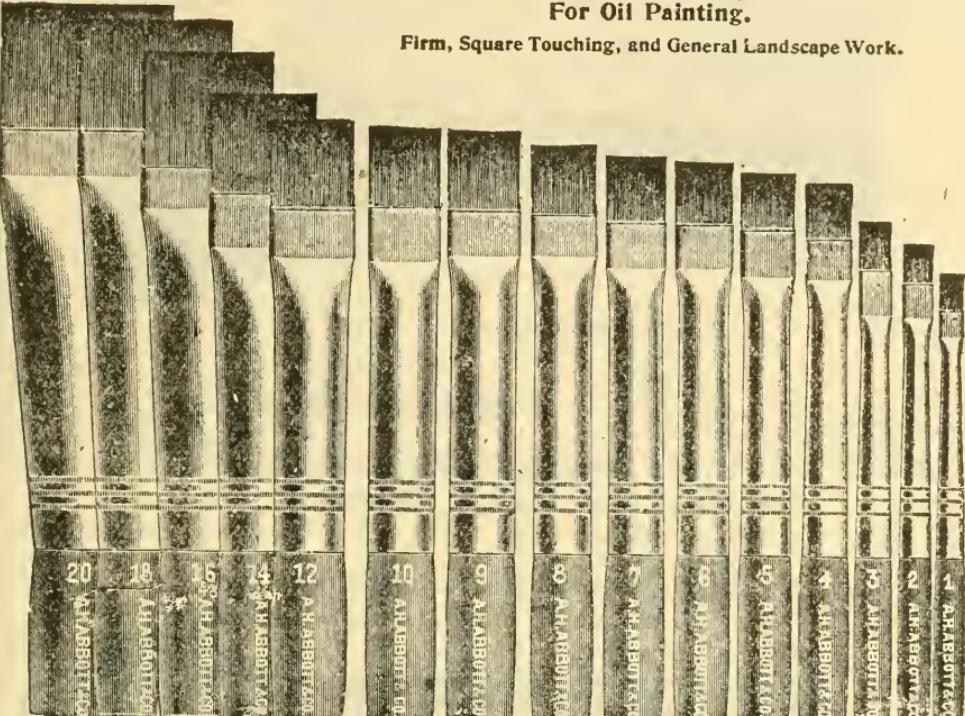
No. 1..... Each, \$0.05	No. 5..... Each, \$0.08	No. 9..... Each, \$0.12
No. 2..... " .06	No. 6..... " .08	No. 10..... " .12
No. 3..... " .07	No. 7..... " .10	No. 11..... " .15
No. 4..... " .07	No. 8..... " .10	No. 12..... " .15

Above illustrations about two-thirds size of the goods

No. 541. "Brights" Russia Sable Artists' Brushes

For Oil Painting.

Firm, Square Touching, and General Landscape Work.



Flat. Polished Handles. Nickel-Plated Ferrules.

No.	Each.	No.	Each.	No.	Each.
1.....	\$0.08	4.....	\$0.10	7.....	\$0.15
2.....	.08	5.....	.12	8.....	.18
3.....	.10	6.....	.12	9.....	.20
Nos. 1 to 9 Assorted.....					Doz., \$1.15

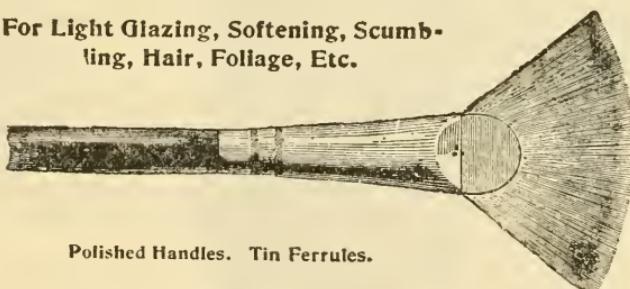
Extra Large Sizes.

No.	Each.	No.	Each.	No.	Each.
10. $\frac{5}{8}$ inch.....	\$0.20	16. $\frac{5}{8}$ inch.....	\$0.22		
12. $\frac{3}{4}$ ".....	.20	18. $\frac{3}{4}$ ".....	.25		
14. $\frac{1}{2}$ ".....	.22	20. $\frac{7}{8}$ ".....	.30		

No. 536. Red Sable "Fan" Brushes

For Light Glazing, Softening, Scumbling, Hair, Foliage, Etc.

No. 6.

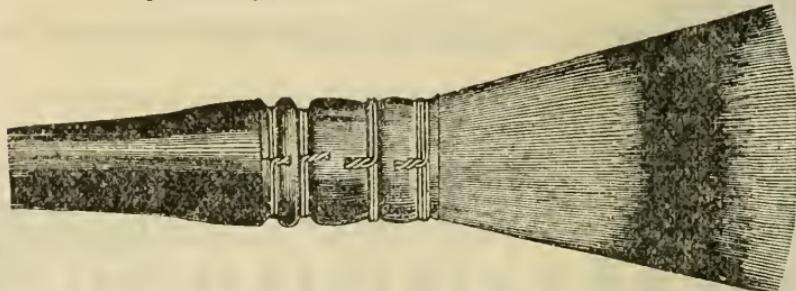


Polished Handles. Tin Ferrules.

No.	Each.	No.	Each.
1.....	\$0.25	4.....	\$0.40
2.....	.30	5.....	.50
3.....	.35	6.....	.60

No. 550. Round Badger Blenders or Softeners
Extra Superfine Quality, used for Blending in Oil Painting

No. 7



Polished Handles. Wire Bound Quills

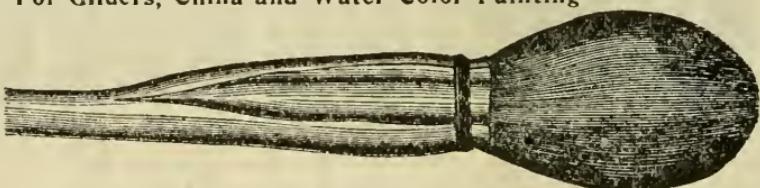
No.	Each	No.	Each	No.	Each
1.....	\$0.20	5.....	\$0.45	9.....	\$1.00
2.....	.25	6.....	.55	10.....	1.15
3.....	.30	7.....	.75	11.....	1.30
4.....	.35	8.....	.90	12.....	1.50

No. 551. Flat Badger Blenders, French

Knotted, set in bone, 2 to 6 inches wide..... Per inch, \$0.45 -

No. 557. Camel Hair Split Quill Pencils
For Gilders, China and Water Color Painting

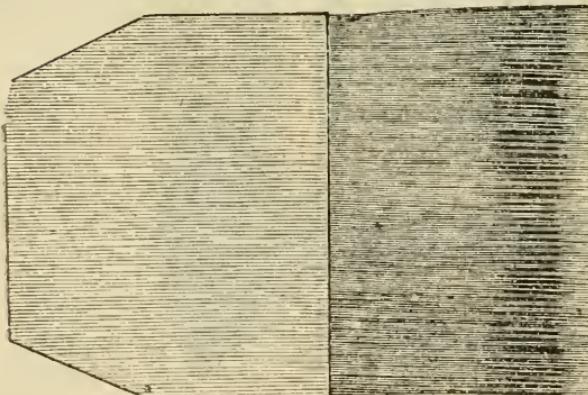
4 Quill
Pointed



Wire Bound. Square and Pointed

2 Quill.....	Each, \$0.18	5 Quill.....	Each, \$0.40
3 Quill.....	" .25	6 Quill.....	" .50
4 Quill.....	" .30	8 Quill.....	" .80

No. 558. Camel Hair Tips
For Sign Writers and Gilders. Used in Laying Gold Leaf



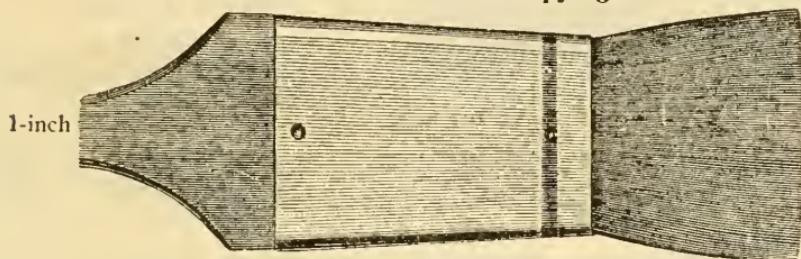
Hair, 1½ to 2½ inches long,
4 inches wide.

Hair, 1½ inch....	Each, \$0.15
" 2 " ....	.15
" 2½ " ....	.18
" 2½ " ....	.18

Above illustrations are about two-thirds size of the goods

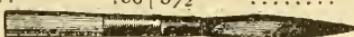
No. 580. Flat Camel Hair Varnish Brushes

Also Used as Letter Press Copying Brushes

**In Tin Ferrules—Cedar Handles**

$\frac{1}{2}$ inch.....	Each, \$0.15	2 $\frac{1}{2}$ inch.....	Each, \$0.35	4 inch.....	Each, \$0.85
$\frac{3}{4}$ " " .....	.20	2 $\frac{1}{2}$ "	" .45	4 $\frac{1}{2}$ "	" 1.00
1 " " .....	.25	3 "	" .60	5 "	" 1.25
1 $\frac{1}{2}$ " .....	.30	3 $\frac{1}{2}$ "	" .75		

No. 4



No. 6

**No. 560. Camel Hair Lettering Pencils****In Quills, Superfine Quality**

No.	Each	No.	Each	No.	Each
1.....	\$0.03	4.....	\$0.04	7.....	\$0.06
2.....	.03	5.....	.05	8.....	.08
3.....	.04	6.....	.05		

No. 561. Camel Hair Striping Pencils

No. 2



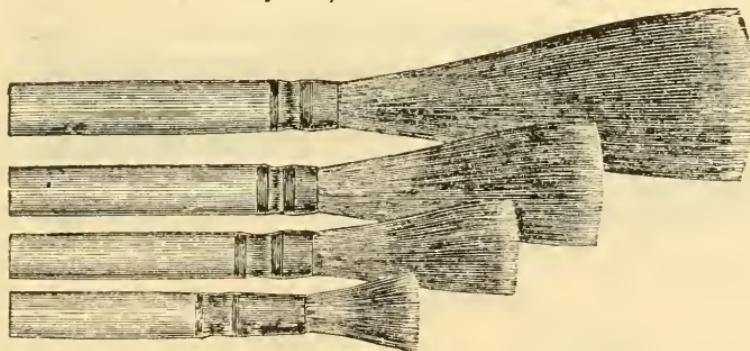
No. 4

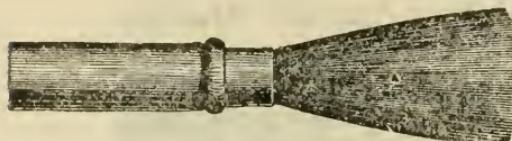
**In Quills,
Superfine
Quality**

No.	Each	No.	Each	No.	Each
1.....	\$0.03	4.....	\$0.05	7.....	\$0.08
2.....	.04	5.....	.05	8.....	.08
3.....	.04	6.....	.06		

No. 564. Camel Hair Swan Quill Pencils

Square Point, Large, for Lettering and Striping. Also used for Medical Purposes, as "Throat" Brushes

Hair, $\frac{1}{2}$ to $1\frac{1}{4}$ inches long..... \$0.08
Hair, $1\frac{1}{2}$ to 2 inches long..... .10Each
Hair, $2\frac{1}{4}$ inches long..... .12**Above illustrations are about two-thirds size of the goods**



No. 565. Camel Hair Metal Bound Pencils
For Lettering and Striping

Square Point, Extra Large, Tin Ferrules

	Each		Each
Hair, $\frac{1}{2}$ to $1\frac{1}{4}$ inches long.....	\$0.12	Hair, $2\frac{1}{4}$ inches long.....	\$0.18
Hair, $1\frac{1}{2}$ to 2 inches long.....	.15		

No. 570. Black Sable Letterers

No. 4



In Quills,

No. 6



Superfine Quality

No.	Each	No.	Each	No.	Each
1 $\frac{3}{4}$ inch.....	\$0.08	4 $1\frac{1}{8}$ inch.....	\$0.25	7 $1\frac{1}{4}$ inch.....	\$0.55
2 $\frac{7}{8}$ " .....	.10	5 $1\frac{1}{8}$ " .....	.35	8 $1\frac{1}{4}$ " .....	.65
3 1 "	.15	6 $1\frac{1}{4}$ " .....	.45		
Nos. 1 to 8, Assorted.....					Dozen, \$4.00

Extra Large Sizes

No. 10. $1\frac{3}{4}$ inch.....	Each, \$1.00	No. 12. $1\frac{3}{4}$ inch.....	Each, \$1.50
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No. 571. Black Sable Stripers

No. 2



No. 4



In Quills, Fine Quality

No.	Each	No.	Each	No.	Each
1.....	\$0.06	4.....	\$0.12	7.....	\$0.25
2.....	.08	5.....	.15	8.....	.30
3.....	.10	6.....	.20		
Nos. 1 to 8, Assorted.....					Dozen, \$1.75

Extra Large Sizes

No. 12



No. 10.....	Each, \$0.55	No. 12.....	Each, \$0.70
-------------	--------------	-------------	--------------

No. 574. Red Sable Letterers

In Quills, Extra Fine

No.	Each	No.	Each	No.	Each
1.....	\$0.10	4.....	\$0.20	7.....	\$0.50
2.....	.12	5.....	.30	8.....	.60
3.....	.16	6.....	.40		

Above illustrations are about two-thirds size of the goods

No. 601. "Paris" Red Sable Brushes
For Water Color Painting

No. 12.



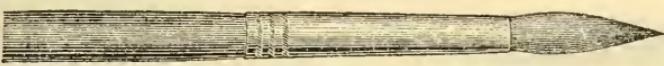
No. 10.



No. 8.



No. 6.



No. 4.



No. 2.

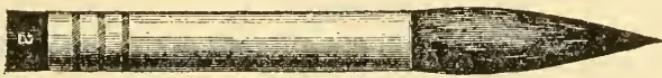


**Round and Flat. Superfine Quality Red Sable Hair, Black Polished Handles.
Nickel-Plated Ferrules.**

No.	Each	No.	Each	No.	Each
00.....	\$0.08	5.....	\$0.25	11.....	\$0.75
0.....	.08	6.....	.30	12.....	.90
1.....	.10	7.....	.35	13.....	1.00
2.....	.12	8.....	.40	14.....	1.40
3.....	.15	9.....	.50	15.....	1.75
4.....	.20	10.....	.65		

No. 601-E. "Paris" Extra Large Series
Red Sable Brushes
For Water Color Painting

No. 2.



No. 4.



No. 6.

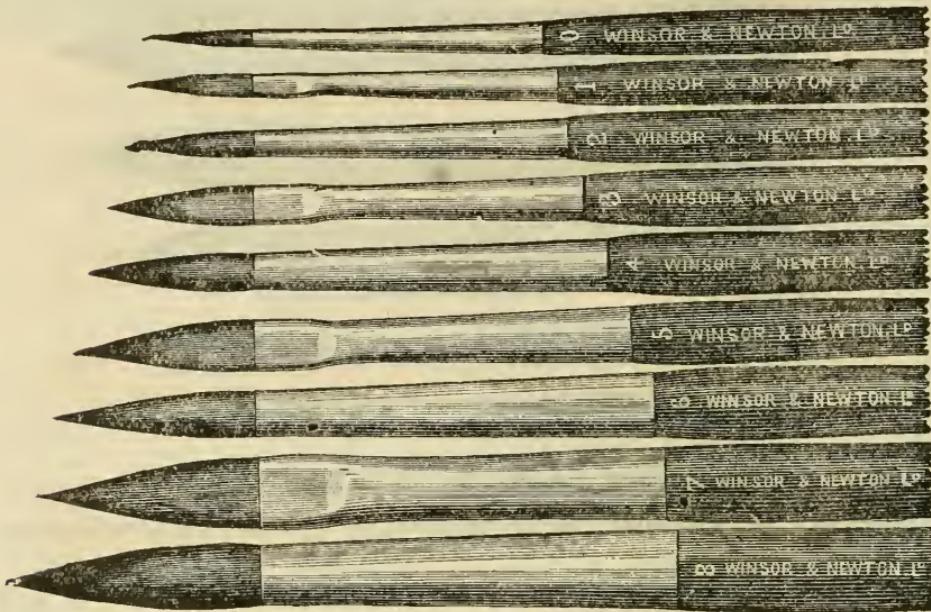


**Round. Superfine Quality Red Sable Hair. 9-inch Ebony Polished Handles.
Nickel-Plated Ferrules.**

No.	Each	No.	Each
1.....	\$1.90	4.....	\$3.40
2.....	2.45	5.....	3.90
3.....	2.90	6.....	4.50

Above illustrations about two-thirds size of the goods

No. 605. Winsor & Newton's "Best" Red Sable Brushes
 For Water Color Painting
 LONDON MADE



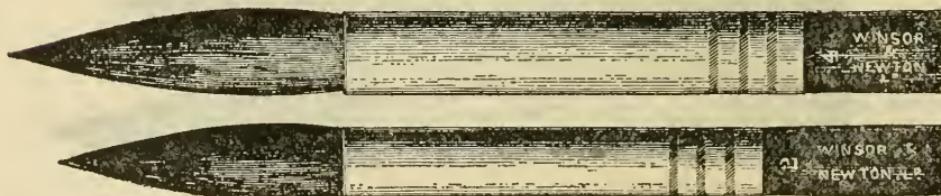
Cut is full size of the goods.

6-inch Polished Ebony Handles. Stamped in Gold, Winsor & Newton, Ltd. Finest Red Sable Hair in Albata Ferrules. Round and Flat.
 English Sizes.

No.	Each	No.	Each
00, 0, and 1.....	\$0.30	5.....	\$0.75
2.....	.40	6.....	.90
3.....	.50	7.....	1.10
4.....	.60		

No. 605-E. Winsor & Newton's "Best" Red Sable Brushes
 "Extra Large Series."

LONDON MADE



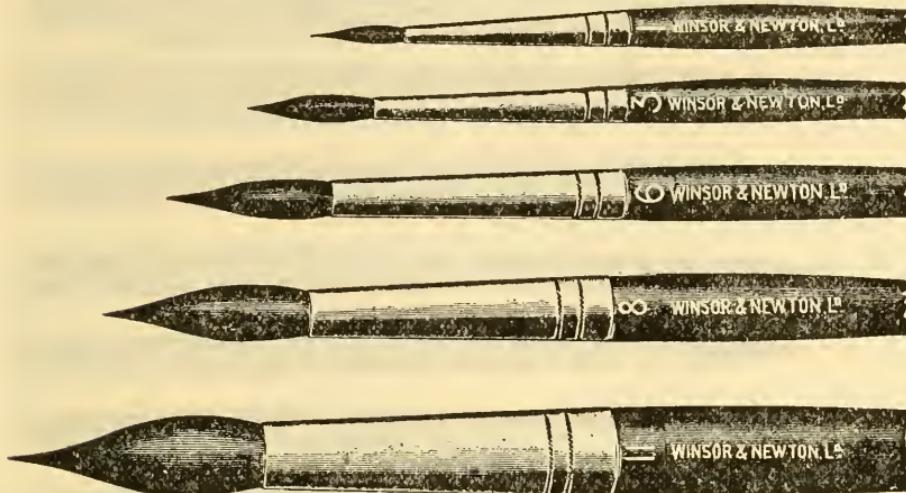
Cut is three-quarters size of the goods.

Round. 9-inch Ebony Polished Handles. Made of the Finest Quality Red Sable Hair. Albata Ferrules.

No.	Each	No.	Each	No.	Each
1.....	\$1.80	3.....	\$3.60	5.....	\$6.00
2.....	2.70	4.....	4.80	6.....	7.20

No. 612. Winsor & Newton's Ichneumon Hair
Water Color Brushes

"The Best in a Century for the Artist!"

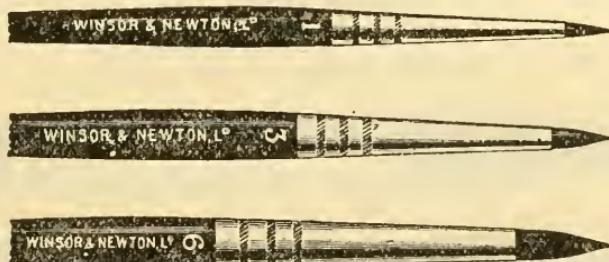


"This brush always retains its beautiful point."

No. 1.....	Each, \$0.18	No. 7.....	Each, \$0.55
No. 2.....	" .22	No. 8.....	" .65
No. 3.....	" .28	No. 9.....	" .75
No. 4.....	" .32	No. 10.....	" .85
No. 5.....	" .38	No. 11.....	" 1.00
No. 6.....	" .45	No. 12.....	" 1.20

No. 605-M. Winsor & Newton's Brushes for Miniature
Painting

London-made. Finest Sable Hair Albata Ferrules. Polished Ebony Handles.

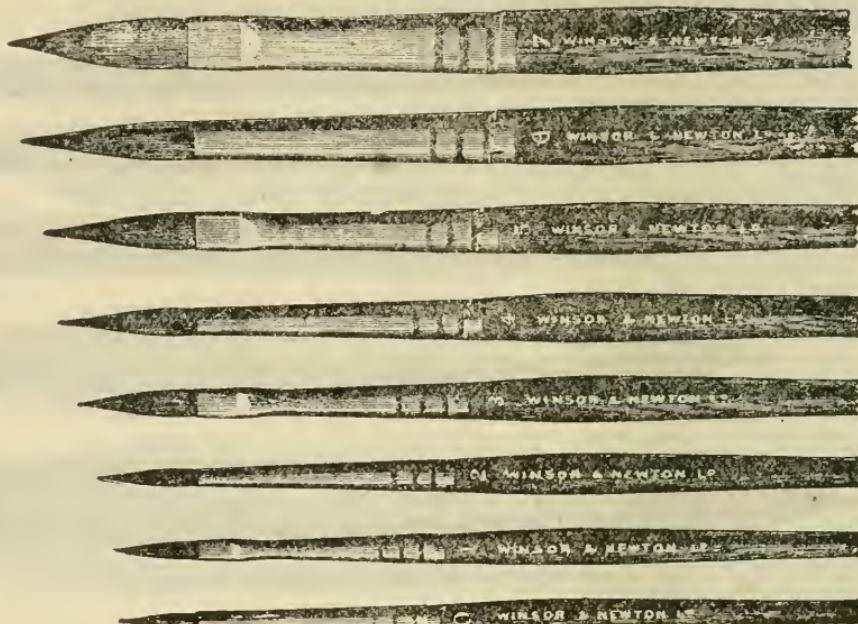


RED SABLE HAIR. ROUND ONLY.

No. 1.....	Each, \$0.30	No. 4.....	Each, \$0.60
No. 2.....	" .40	No. 5.....	" .75
No. 3.....	" .50	No. 6.....	" .90

Above illustrations about two-thirds size of the goods

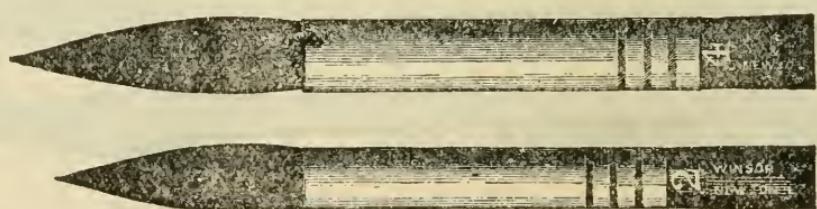
No. 604. Winsor & Newton's "British" Red
Sable Brushes
For Water Color Painting



**Finest Red Sable Hair in Nickel Ferrules, Polished Walnut Handles,
English Sizes, Flat or Round**

No.	Each	No.	Each	No.	Each
00	.18	4	.35	9	1.35
0	.18	5	.40	10	1.70
1	.20	6	.50	11	2.15
2	.25	7	.70	12	2.50
3	.30	8	1.00		

No. 604E. Winsor & Newton's "British" Red
Sable Brushes
For Water Color Painting.
With 9-inch Polished Walnut Handles.



Extra Large Series

Finest Quality Red Sable Hair. Round or Flat.

	Each.		Each.
No. 1E.....	\$1.50	No. 3E.....	\$3.20
No. 2E.....	2.25	No. 4E.....	4.50

Above illustrations are about two-thirds size of the goods

No. 601-A. "Arto" Red Sable Water Color Brushes

TRADE MARK

No. 10.



No. 8.



No. 6.



No. 4.



Best quality American made Red Sable Brushes for Water Color Painting.

No. 00.....	Each, \$0.10	No. 4.....	Each, \$0.25	No. 9.....	Each, \$0.60
No. 0.....	" .10	No. 5.....	" .30	No. 10.....	" .75
No. 1.....	" .12	No. 6.....	" .35	No. 11.....	" .90
No. 2.....	" .15	No. 7.....	" .45	No. 12.....	" 1.00
No. 3.....	" .18	No. 8.....	" .50		

No. 603. "Rubens" Red Sable Brushes

For Water Color Painting

No. 00.....	Each, \$0.12	No. 4.....	Each, \$0.39
No. 0.....	" .15	No. 5.....	" .35
No. 1.....	" .18	No. 6.....	" .50
No. 2.....	" .22	No. 7.....	" .70
No. 3.....	" .25	No. 8.....	" .95

No. 603-R. "R" Red Sable Water Color Brushes

Extra Sizes Only

No. 13.....	Each, \$1.00	No. 16.....	Each, \$2.00	No. 18.....	Each, \$2.75
No. 14.....	" 1.40	No. 17.....	" 2.25	No. 19.....	" 3.25
No. 15.....	" 1.75	/			

No. 626. Round Ox Hair Wash Brushes

For Water Color Painting, Skies and Large Washes.

No. 0.....	Each, \$0.25	No. 2.....	Each, \$0.30	No. 4.....	Each, \$0.50
No. 1.....	" .25	No. 3.....	" .40		

No. 627. Flat Ox Hair Wash Brushes

For Water Color Painting, Skies and Large Washes.

No. 0.....	Each, \$0.30	No. 2.....	Each, \$0.50	No. 4.....	Each, \$0.60
No. 1.....	" .30	No. 3.....	" .50		

No. 534. Red Sable Show Card Lettering Brushes

Brushes specially made for lettering with "Letterine" and similar liquid colors.

No. 5.....		Each, \$0.20
7.....		" .25
11.....		" .40

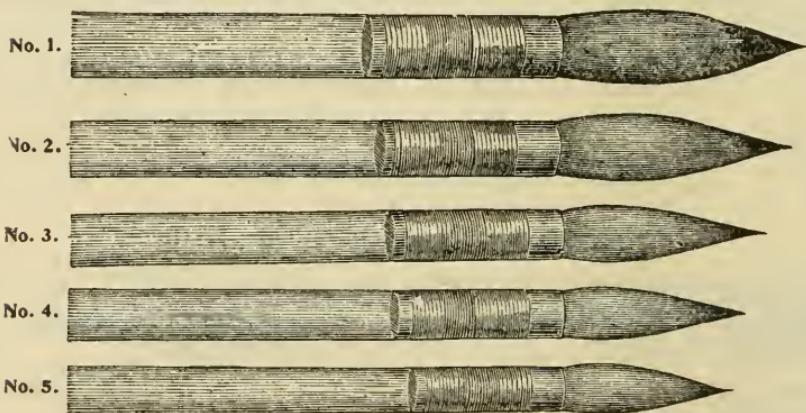
No. 606. Red Sable Pencils. "Superfine"
For Water Color Painting. Miniature.



Superfine, in Quills, Red Silk and Gold Bound

No.	Each.	No.	Each.	No.	Each.
1.....	\$0.06	4.....	\$0.15	7.....	\$0.40
2.....	.10	5.....	.20	8.....	.50
3.....	.12	6.....	.30		

No. 608. Red Sable Swan Quill Pencils "Lavis"
For Water Color Painting, Large Washes, Etc.



In Quills, Red Silk and Gold Bound.

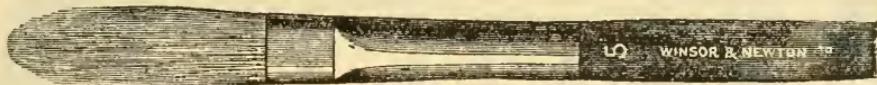
No.	Each.	No.	Each.	No.	Each.
6.....	\$0.90	4.....	\$1.40	2.....	\$2.00
5.....	1.00	3.....	1.80	1.....	2.50

No. 617. Brown Sable Swan Quill Pencils, "Lavis," Same Sizes and Prices as No. 608.

Above illustrations are about two-thirds size of the goods

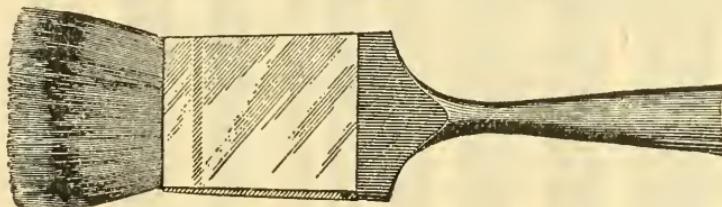
No. 629. Winsor & Newton's "Lyons" Hair Water Color Brushes.

These Brushes are made of the finest and softest Lyons Hair, in Albata Ferrules, with Black Polished Handles, stamped "WINSOR & NEWTON, LTD.", in gold. They are longer in hair than the ordinary bristle brushes, and are especially prepared for Water Color Work.



No.	Each.	Doz.	No.	Each.	Doz.	No.	Each.	Doz.
1.....	\$0.30	\$3.60	5.....	\$0.30	\$3.60	9.....	\$0.50	\$6.00
2.....	.30	3.60	6.....	.30	3.60	10.....	.60	7.20
3.....	.30	3.60	7.....	.35	4.20	11.....	.75	9.00
4.....	.30	3.60	8.....	.40	4.80	12.....	.85	9.70
1 to 6 Assorted.....		Doz. \$3.60	7 to 12 Assorted.....				Doz. \$6.80	

No. 609. Broad Red Sable Brushes For Water Color Painting, Large Washes, Etc.



Flat. Polished Handles. Nickel Ferrules.

	Each.		Each.		Each.
$\frac{1}{2}$ inch wide.....	\$1.35	1 inch wide.....	\$3.70	2 inches wide	\$...
$\frac{3}{4}$ " "	2.00	$1\frac{1}{2}$ " "	7.50		

No. 607. Dresden Red Sable Miniature Brush Superfine Quality.

Especially Adapted for Painting Miniatures on Ivory and Porcelain.

Each.....	\$0.25	Doz.....	\$3.00
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No. 610. Winsor & Newton's Red Sable Hair Pocket Sketching Brush



Brush Protected.



The Brush Ready for Use.

This Brush will be found very convenient for Outdoor Sketching, being carried in the Pocket or Sketching Box without risk of injury to the points.

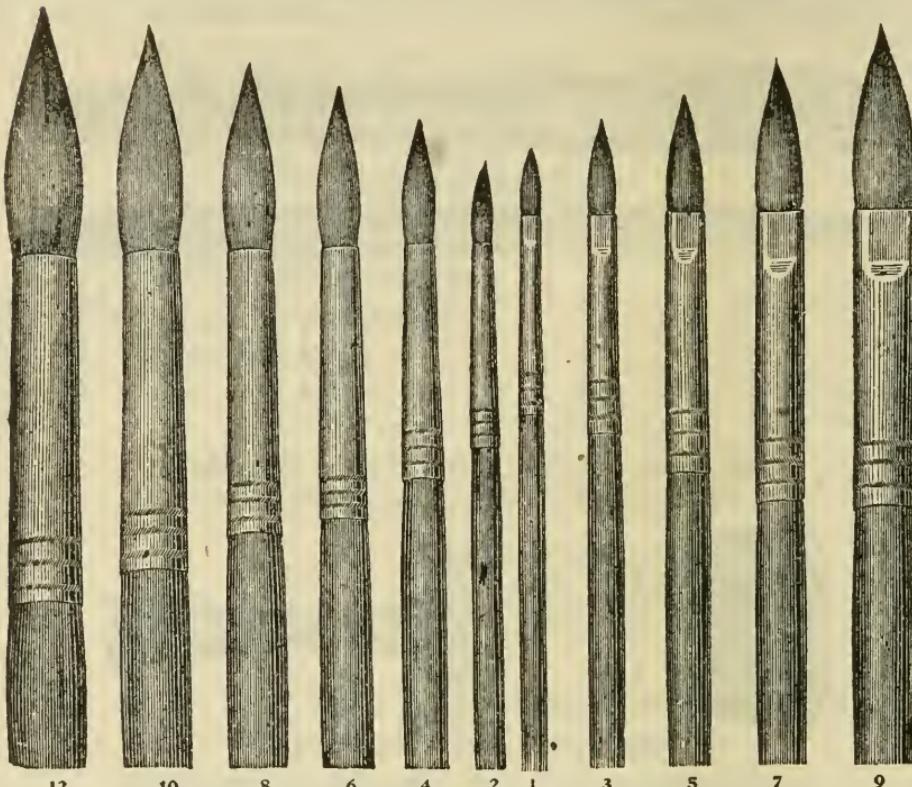
Pocket Sketching Brush..... Each, \$0.50

Above illustrations are about two-thirds size of the goods

No. 620. Black Siberian Brushes

For Water Color Painting.

A Good Selling Brush at Low Price. The Round is Most Used.



Round and Flat. Polished Handles. Nickel Plated Ferrules.

No.	Each.	No.	Each.	No.	Each.
0 and 1	.06	5	.12	9	.18
2	.08	6	.12	10	.18
3	.10	7	.15	11	.20
4	.10	8	.15	12	.20

No. 622. Round Siberian Wash Brushes

For Water Color Painting, Skies and Large Washes.

No. 2.



Polished Handles. Nickel Plated Ferrules.

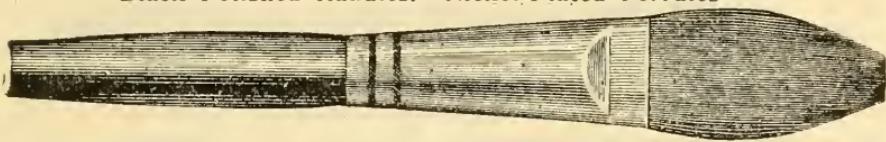
No.	Each.	No.	Each.
0	.18	3	.35
1	.18	4	.40
2	.25		

bove illustrations are about two-thirds size of the goods

No. 623. Flat Siberian Wash Brushes, Single End

For Water Color Painting, Skies and Large Washes

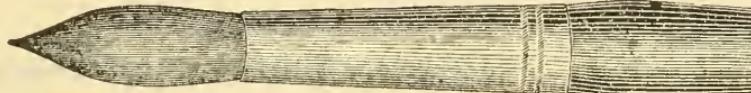
Black Polished Handles. Nickel-Plated Ferrules



No. 0, $\frac{3}{8}$ inch.....	Each, \$0.20	No. 3, $\frac{3}{4}$ inch.....	Each, \$0.40
No. 1, $\frac{3}{8}$ "	" .25	No. 4, $\frac{7}{8}$ "	" .55
No. 2, $\frac{7}{8}$ "	" .30		

No. 624. Round Siberian Wash Brushes, Double End

For Water Color Painting, Skies and Large Washes



No. 3.

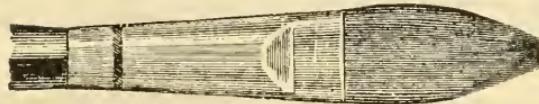
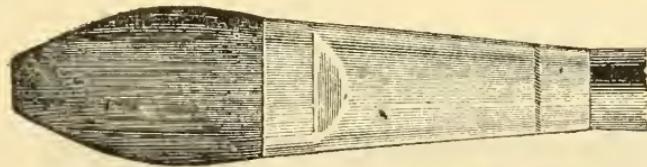


Black Polished Handles. Nickel-Plated Ferrules

No. 0.....	Each, \$0.30	No. 3.....	Each, \$0.55
No. 1.....	" .35	No. 4.....	" .65
No. 2.....	" .45		

No. 625. Flat Siberian Wash Brushes, Double End

For Water Color Painting, Skies and Large Washes



Double End Polished Handles. Nickel-Plated Ferrules

No. 0, $\frac{3}{8}$ and $\frac{1}{2}$ inch.....	Each, \$0.30	No. 3, $\frac{5}{8}$ and $1\frac{1}{16}$ inch.....	Each, \$0.60
No. 1, $\frac{3}{8}$ and $\frac{5}{8}$ "	" .40	No. 4, $1\frac{1}{16}$ and $\frac{7}{8}$ "	" .70
No. 2, $\frac{1}{2}$ and $\frac{3}{4}$ "	" .50		

No. 644. Round Camel Hair Wash Brushes

For Water Color Painting, Skies and Large Washes.

No. 6.



No. 4.



No. 2.

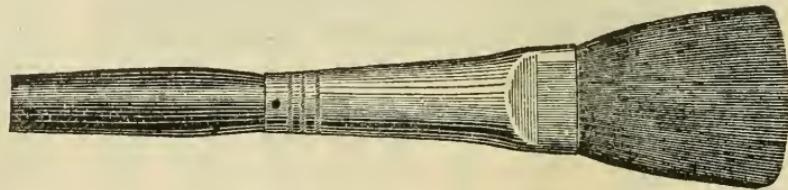


In Tin, Polished Handles.

No.	Each.	No.	Each.	No.	Each.
1.....	\$0.06	3.....	\$0.10	5.....	\$0.15
2.....	.08	4.....	.12	6.....	.18

No. 645. Flat Camel Hair Wash Brushes

For Water Color Painting, Skies and Large Washes.

 $\frac{1}{2}$ inch.

In Tin, Polished Handles.

$\frac{1}{4}$ inch.....	Each. \$0.08	$\frac{1}{2}$ inch.....	Each. \$0.10	$\frac{3}{4}$ inch.....	Each. \$0.18
$\frac{3}{8}$ " .....	.10	$\frac{5}{8}$ " .....	.12	1 " .....	.20
$\frac{7}{8}$ " .....	.15				

No. 646. Round Camel Hair Wash Brushes Double Ends

For Water Color Painting, Skies and Large Washes.

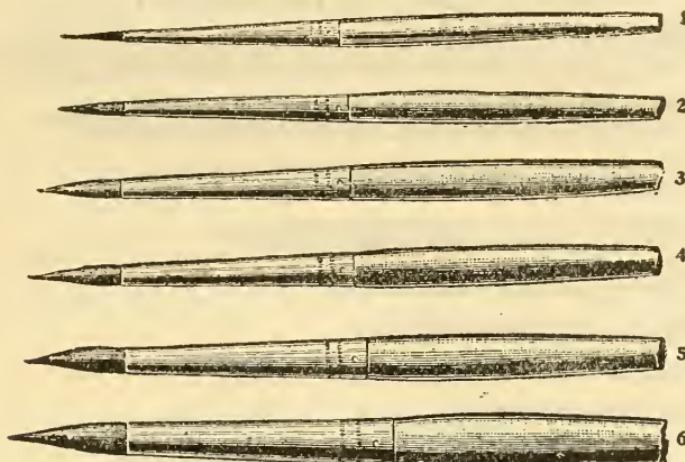


Tin Ferrules. Polished Handles.

Nos. 6 and 8.....	Each. \$0.22	Nos. 9 and 13.....	Each. \$0.35
8 and 12.....	.28	10 and 14.....	.40

Above illustrations are about two-thirds size of the goods

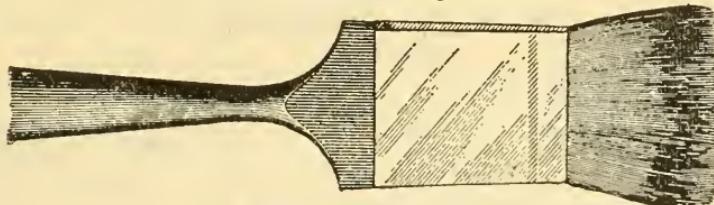
**No. 640. Camel Hair Brushes
For Water Color Painting**



Round.. Tin Ferrules, Polished Handles			
No.	Each.	Doz.	
1.....	\$0.04	\$0.40	
2.....	.04	.45	
3.....	.06	.55	
4.....	.06	.60	

No.	Each.	Doz.
5.....	\$0.08	\$0.65
6.....	.08	.75
7.....	.10	.85

No. 642. Camel Hair Brushes, Broad, Flat
For Water Color Painting, Large Washes, Etc.



Polished Handles, Tin Ferrules

	Each.	Each.	Each.
$\frac{1}{4}$ inch.....	\$0.30	$\frac{1}{4}$ inch.....	\$0.35

No. 647. "School" Water Color Brushes
Camel Hair. For General School Purposes. Polished Handles, Tin Ferrules.

"Star"
Trade
Mark



"Swan" (trade-mark), small.....	Each, \$0.08
"Star" (trade-mark), medium.....	" .10
"Clover" (trade-mark), large.....	" .12

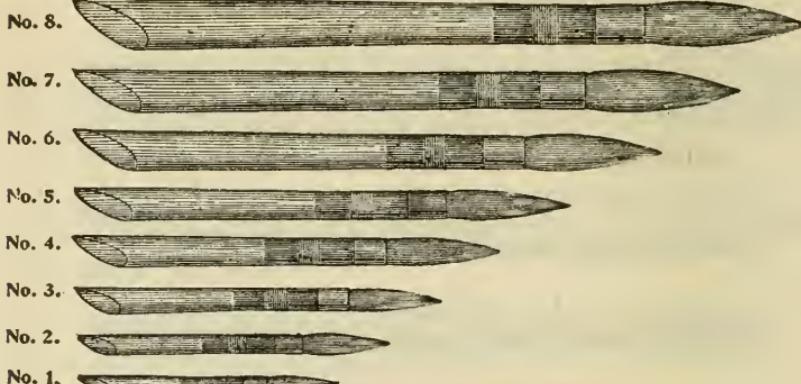
No. 648. Japanese Water Color Brushes



Regular quality.....	Each, \$0.05	Superior quality.....	Each, \$0.10
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Above illustrations are about two-thirds size of the goods

Camel Hair Pencils
For General Water Color and Miniature Painting.



No. 630. "Extra Superfine"

In Quills, Red Silk and Gold Bound.

No.	Each.	No.	Each.	No.	Each.
1.....	\$0.04	4.....	\$0.06	7.....	\$0.10
2.....	.04	5.....	.08	8.....	10
3.....	.06	6.....	.08		
Nos. 1 to 8, assorted.....					Doz., \$0.50

No.	Doz.
631. "Super," Red Silk and Gold Bound, Nos. 1 to 8, assorted.....	\$0.45
633. "Extra," Blue " Silver " " " "	40
634. "Medium," Green Silk and Silver Bound " " " "	.30

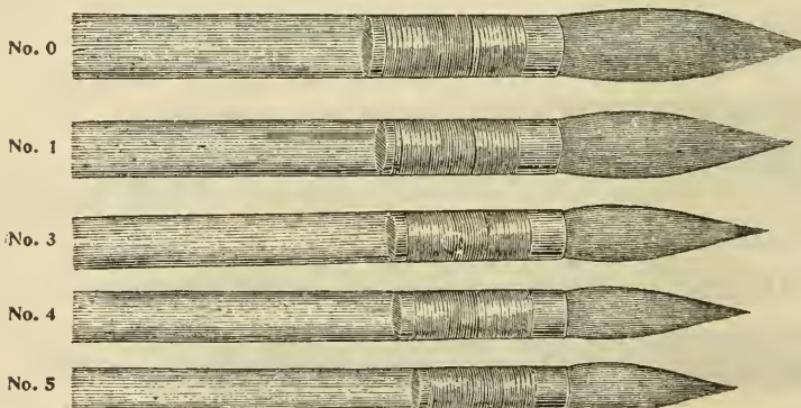
No. 635. "Ordinary"

Rose Bound.

No.	Each.	No.	Each.	No.	Each.
3.....	\$0.04	5.....	\$0.05	7.....	\$0.06
4.....	.04	6.....	.05	8.....	.06
Nos. 3 to 6, assorted					Doz., \$0.20
Nos. 1 to 8, "					Gro., \$1.75
					.20 " 1.60

No. 639. Camel Hair Swan Quill Pencils ("Lavis")

For Large Washes and Water Color Painting.



No.	Each.	No.	Each.	No.	Each.
7.....	\$0.10	4.....	\$0.25	1.....	\$0.50
6.....	.15	3.....	.30	0.....	.60
5.....	.20	2.....	.40	00.....	.65

No. 700. Crayons

Degrees: No 1, Hard; No. 2, Medium; No. 3, Soft.

	Each	Dozen
Conte, Square, Black, Nos. 1, 2, and 3.....	\$0.03	\$0.18
" Round, Black, Nos. 1, 2, and 3.....	.05	.35
" Round, Black, Varnished.....	.05	.50
" Round, Black, Varnished, extra long.....	.20	2.00
" Round, Half tinted.....	.05	.50
" Square, White, Nos. 1, 2, and 3.....	.03	.18
" Round, White, Nos. 1, 2, and 3.....	.03	.25
" Square, Red.....	.03	.25
" Round, Red.....	.05	.50
" Square, Sepia (Bistre).....	.03	.18
Lemoine's (Paillard), White, Nos. 1 and 2.....	.03	.18
" " " Square, Red.....	.03	.18
Duret's, Square Gray.....	.03	.15

No. 714. Crayon Sauce



Square, Black

Round, Black

	Each	Dozen
Conte's Velvet Sauce Crayons, Black, wrapped in foil.....	\$0.08	\$0.75
" " " " Sepia " "	.08	.75
" " " " Red, " "	.08	.75
" " " " Blue, " "	.08	.75
" " " " Black, extra soft, in glass vials.....	.15	1.60
Girault's Sauce Crayons, Black, wrapped in foil.....	.05	.40
Perfection Sauce Crayons, Black, in vials, soft and transparent, gives a rich gray tone.....	.12	1.20
Philadelphia Crayon Sauce, Black.....	.06	.50
Philadelphia Sepia Crayon Sauce.....	.06	.50

No. 720. Lithographic Crayons and Pencils

For Drawing on China, Stone, Glass, Etc.

	Each	Dozen
Crayons—Korn's Lithographic Crayons, Black, Nos. 1, 2, and 3, pkg. of 12 crayons	\$0.30
Lemerrier's Lithographic Crayons, Black, Nos. 1, 2, and 3, in boxes of 12 crayons30

Pencils—Conte's Extra Lithographic Crayon Pencils, Black, Nos. 1, 2, and 3, in polished cedar, 6 inches long..... \$0.10 \$1.00

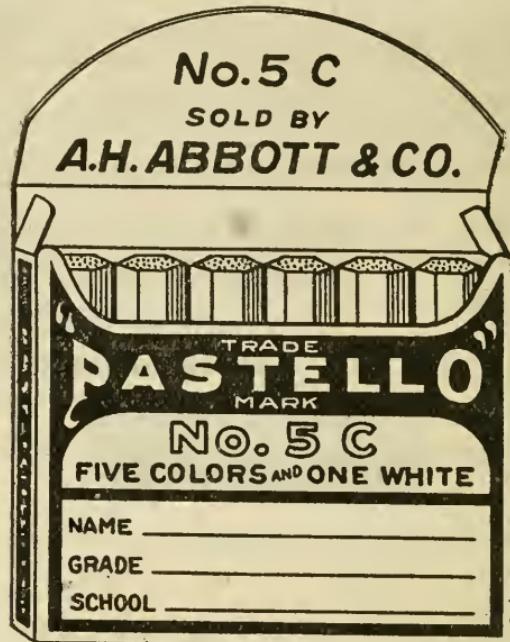
No. 721. Korn's Lithographic Crayon Paper Pencils



Used by Lithographers, Artists, and Designers for all kinds of Sketching, Drawing, etc. These crayons are now furnished also in pencil form encased in paper like our No. 470-A China Marking Pencils.

Five Degrees: No. 1, Soft; No. 2, Medium; No. 3, Hard; No. 4, Extra Hard; No. 5, Copal Hard. One dozen in a box. Pencils, any degree of hardness..... Each. \$0.12; dozen, \$1.20

No. 759-A. "Chicago Schools" "Pastello" Crayons



Cut is two-thirds size

No. 759-A. "Chicago Schools" Pastello" Crayons

"Chicago Schools" "Pastello" Crayons are made especially to meet the requirements of the Art Department of the Chicago Grammar Schools. They take the place of the dusty school chalk in color work on paper. The colors are strong, requiring less material for results. Hexagon shape sticks do not roll off the desk.

Colors: Red, Green, Blue, Yellow, Black, White.

In cartons of six sticks for the primary grades.....Per carton, \$0.05
Sample mailed on receipt of eight cents in stamps.

No. 758. The "Star Chalk Crayon" Box

TRADE MARK

The Standard Assortment of 6 Colors Selected for the Chicago Public Schools

The "Star Chalk Crayon" Box, contains six carefully selected colors (including the three Primary Colors). The Colors are all strong, specially selected to suit the requirements of school use, and the effects obtainable are unlimited.

Sample box mailed on receipt of 8 or 20 cents.

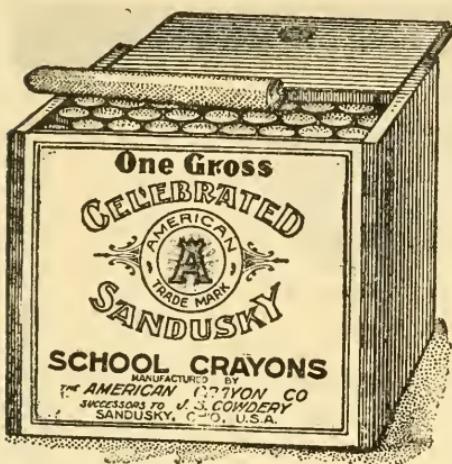
Per box (six colors), Chicago School Assortment.....\$0.06
Per box (sixteen colors), Special Assortment..... .15

No. 763. Oil Checking Crayons



Black, Blue, and Red.....Each, \$0.10

No. 757. White and Colored Blackboard Chalk Crayons "The Best on Earth"



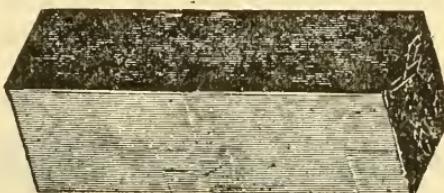
Full strength, richest shades, soft crayons free of grit, best quality. Many weaker shades and poorer quality Crayons are sold under the same names—these are best.

COLORS — Light blue, ultramarine blue medium blue, dark blue, light green, medium green, dark green, light yellow, medium yellow, dark yellow, purple umber, dark or Indian red, light rose, magenta, scarlet, crimson, dark crimson, gray, black.

BLACKBOARD CRAYONS

White.....	Per dozen sticks, \$0.05
White, in boxes of one gross, Per box,	.17
Assorted Colors, any color or assort-	
ed Colors.....	Per dozen sticks, .12
Assorted Colors, in Boxes of one	
gross regular assortment..Per box,	.90
Solid Colors, one gross in box, any	
color.....	Per box, .90

No. 760. Lecturer's or "Chalk Talk" Crayons



Large Sticks—one inch square, three inches long

For Lecturers, Caricaturists, Blackboard Illustrators, and for School and Sunday-School work. Very soft and specially selected to give the most useful colors.

White	Olive Green	Medium Yellow	Crimson
Light Blue	Dark Green	Dark Yellow	Light Gray
Ultramarine Blue	Bronze Green	Light Flesh	Dark Gray
Medium Blue	Purple	Dull Flesh	Black
Dark Blue	Light Brown	Dark (or Indian) Red	
Light Green	Dark Brown	Magenta	
Medium Green	Light Yellow	Scarlet	
White.....		Per stick, \$0.05	Per dozen sticks, \$0.35
Scarlet and Crimson.....	" "	.15	" " 1.25
Other Colors.....	" "	.10	" " .90

No. 724-N. Hardtmuth's "Negro" Pencils



For Illustration and Crayon, Etc., Work

Combines the best qualities of the drawing chalk, crayon, charcoal, and carbon pencil with the smoothness and fluency of the high-class drawing lead. The absence of grit and the soft jet-black velvety effect make it very satisfactory for artists, students, and illustrators, also for retouching and spotting platinotypes and carbon-prints: Black Polished Cedar Wood, stamped in Gold.

Black, made in five degrees.....Each, \$0.10

No. 1, Very Soft; No. 2, Soft; No. 3, Medium; No. 4, Hard; No. 5, Very Hard.

No. 724. Crayon Pencils in Wood

Conte à Paris. Dessin artistique N° 25

Conte extra fine quality

	Each
Conte's No. 1, Black, hard.	\$.08
Conte's No. 2, Black, medium	.08
Conte's No. 0, Black, extra fine (very hard)	.12
Conte's No. 1, Black, extra fine (hard)	.12
Conte's No. 2, Black, extra fine (medium)	.12
Conte's No. 3, Black, extra fine (soft)	.12
Conte's Velour Black (velvet)	.20
Conte's White	.10
Conte's Sepia	.10
Conte's Red	.10
Conte's Blue	.10
Conte's Lithographic Nos. 1, 2, or 3	.10
Pearl's Crayon Pencils, Hard, No. 1; Medium, No. 2; Soft, No. 3	.08
Hardtmuth's Black, No. 1, very soft; No. 2, soft; No. 3, medium; No. 4, hard;	
No. 5, very hard	.10
No. 341. Dixon's sketching crayon, black	.10

No. 727. Wolff's Carbon Pencils

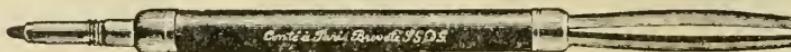
An English pencil of merit that is considerably used for drawing purposes; in five degrees of hardness: HH, H, HB, B, 2B, 3B, 4B.....Each, \$0.10

No. 734. Crayons in Tubular Screw-Pointed Holders



Hardtmuth's crayons, black, No. 1, very soft and very black; No. 2, soft and black; No. 3, medium; No. 4, hard; No. 5, very hard.....Each, \$0.40

No. 739. Conte Crayon Pencil and Charcoal Holder Combined



Each \$0.35

No. 736. Crayon Points—"Refillings" for Nos. 734 and 739 Holders

Six Crayon Points in Each Box

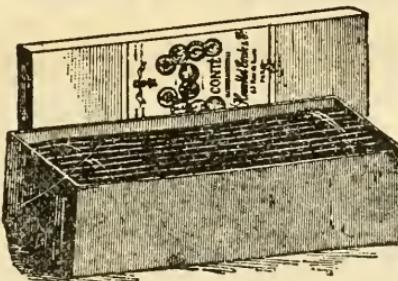
Hardtmuth's Nos. 1, 2, 3, 4, and 5.....\$0.25
Conte, No. 1, hard; No. 2, soft..... .30

No. 725. Winsor & Newton's Oval Sketching Pencils in Cedar



In sketching with these pencils the lead is used more as a brush and not as a point, so that the sketches are almost paintings and not line drawings. Degrees HB, B, 2B, 4B, 6B. With these a drawing can be made with all the gradations for tone and color.....Each, \$0.10

No. 740. French Charcoal



Fifty Sticks in each Box or Bundle unless otherwise noted

	Per box or bundle
French Ordinary, per bundle.....	\$0.15
French Ordinary, green box.....	20
Conte Ordinary, green bound box.....	.25
Conte Venetian, orange bound box.....	.50
Conte Bush, yellow bound box.....	.35
Conte Medium, red bound box.....	.35
Conte Large, blue bound box.....	.35
Berville's Venetian, gray boxes.....	.50
Berville's Venetian, extra hard, white and blue bound boxes.....	.50
Conte No. 5 large, $\frac{3}{8}$ inch thick, 8 inches long.....	.35
Conte No. 6 extra large $\frac{1}{2}$ inch thick, 8 inches long.....	.50
French Venetian, gray box.....	.30
Meusnier's Venetian, very fine, 40 sticks in box.....	.60
Meusnier's Mignonette, very fine, 40 sticks in box.....	.60
Meusnier's Large, very fine, 25 sticks in box.....	.60
Rouget's Extra Fine, ends wrapped in foil.....	.50
Assorted Nos. 1, 2, 3, 25 sticks in box.....	.50
Rouget's No. 1 Hard, 25 sticks in box, ends wrapped in foil.....	.50
Rouget's No. 2 Medium, 25 sticks in box, ends wrapped in foil.....	.50
Rouget's No. 3 Soft, 25 sticks in box, ends wrapped in foil.....	.50
Powdered Charcoal in half-pound packages, per pound.....	.40

No. 756. Winsor & Newton's "Russian" Charcoal

W. F. CARNATZ N°00

A Compressed Charcoal Superior to any other grade of Charcoal

In boxes containing 12 sticks in seven degrees, Nos. 00 to 5.

No. 00 the softest and darkest shade; No. 5 the hardest and lightest shade.

Box containing 12 sticks of one degree.....	Per box, \$0.75
Box containing 12 sticks assorted degrees.....	" .75
Per stick.....	Each, .10

No. 793-C. Charcoal Pointer

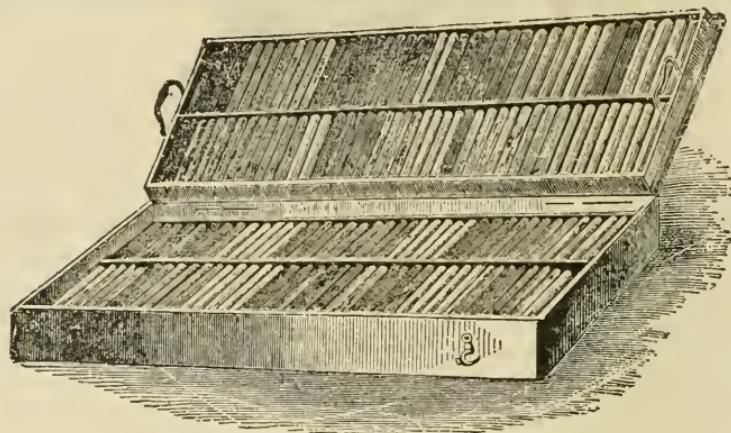


This simple pointer overcomes the difficulty heretofore experienced in pointing charcoal sticks. It also saves the material.

Each..... \$0.10 Dozen..... \$1.00

No. 728. Girault's Extra Soft French Pastel Crayons

Each Crayon Wrapped in Tissue Paper



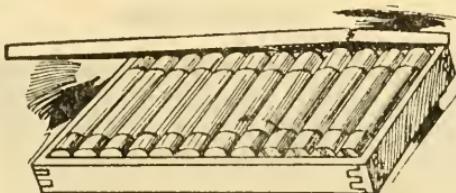
No. 1.

		Per Box
No. 00. Treble Size. —Three trays, three rows, containing 415 crayons, assorted colors, of which 268 are extra soft, 112 half-hard, and 35 large conical for backgrounds.....		\$12.00
No. 0. Double Size. —Two trays, three rows, containing 272 crayons, assorted colors, of which 180 are extra soft, 56 half-hard, and 36 large conical for backgrounds.....		8.00
No. 1. Double Size. —Two trays, two rows, containing 180 crayons, assorted colors		6.00
No. 2. Full Size 134 crayons, assorted colors.....		4.00
No. 2½. Three-quarter Size 90 " " "		3.25
No. 3. One-half Size 66 " " "		2.25
No. 4. One-quarter Size, Extra. 56 " " "		1.50
No. 5 " " " Ordinary 44 " " "		1.00
No. 6. One-eighth Size 30 " " " .....		.60
No. 6. " " " 30 " White.....		.60
No. 6. " " " 30 " Black .....		.60

No. 6. **One-eighth size**, 30 crayons, assorted shades, in following colors:

Brown	Per box, \$0 60	Purple.....	Per box, \$0 75
Blue.....	" .60	Red.....	" 1 00
Emerald Green.....	" .60	Rose.....	" 60
Flesh Tints.....	" .60	Violet.....	" .60
Grey	" .60	Vermilion.....	" 1 00
Green	" .60	Warm Grey	" .60
Lake	" .60	Yellow	" .60
Light Grey.....	" .60	Carmine.....	" 3.00
Ochre	" .60	Carmine and Lake.....	" 1.25

No. 729. Girault's Extra Soft Pastel Crayons



Separate Shades. Boxes of 12 Sticks of a Single Shade

Packed in wooden boxes of one dozen crayons of a single shade. The price by box is for a box of twelve sticks of a single shade.

The fragile nature of soft pastels makes it impossible to guarantee their delivery unbroken, but as this does not affect their utility we positively will not exchange them or accept them for credit if returned.

They are numbered from deep to light, excepting the extra deep or solid colors, No. 1 being the deeper and Nos. 3, 4, 5, etc., the lighter.

	Number	Per Box
White		\$0.50
Black .....		.50

GRAYS

Blue Gray.....	1, 2, 3, 4, 5....	.50
Deep Gray.....	1, 2 or 3.....	.50
Light Gray.....	1, 2, 3, 4, 5, or 6	.50
Olive Gray.....	1, 2, 3, 4, 5, or 6	.50
Warm Gray.....	1, 2, 3, 4, 5, or 6	.50
Warm Olive Gray	1, 2, 3, 4, 5, or 6	.50

BROWNS

Burnt Umber.....	1, 2, 3, 4, 5, or 6	.50
Burnt Sienna.....	1, 2, 3, 4, 5, or 6	.50
Raw Umber.....	1, 2, 3, 4, 5, 6, or 7	.50
Vandyke Brown ...	1, 2, 3, 4, 5, or 6	.50

BLUES

Cobalt Blue.....	1.....	3.00
Cobalt Blue.....	2.....	2.40
Cobalt Blue.....	3.....	1.50
Indigo Blue.....	Extra Deep...	1.00
Indigo Blue.....	1, 2, 3, 4, 5, or 6	.50
Prussian Blue.....	Extra Deep...	1.80
Prussian Blue.....	1.....	1.00
Prussian Blue.....	2, 3, 4, 5, 6, or 7	.50
Ultramarine Blue..	Extra Deep...	3.00
Ultramarine Blue..	1.....	1.50
Ultramarine Blue..	2, 3, 4, 5, 6, or 7	.50

GREENS

Deep Blue Green...1.....		1.00
Deep Blue Green...2, 3, 4, 5, or 6..		.50
Deep Chrome Green	1, 2, 3, 4, 5, 6, 7, or 8	.60
Emerald Green....1.....		1.00
Emerald Green....2.....		.75
Emerald Green....3, 4, 5, or 6....		.50
Grass Green.....1.....		1.00
Grass Green.....2, 3, 4, 5, or 6..		.50
Olive Green.....1, 2, 3, 4, 5, or 6		.50
Terre Verte.....1, 2, 3, 4, 5, or 6		.50
Yellow Green.....1, 2, 3, 4, 5, or 6		.50

Number Per Box

Carmine	1.....	\$6.00
Carmine	2.....	3.60
Carmine	3.....	1.80
Carmine	4.....	1.00
Carmine	5, 6, or 7.....	.50
Crimson Lake.....1.....		2.40
Crimson Lake.....2.....		1.50
Crimson Lake.....3.....		1.20
Crimson Lake.....4, 5, 6, or 7....		.50
Madder Lake.....1.....		6.00
Madder Lake.....2.....		3.00
Rose Madder.....1.....		1.80
Rose Madder.....2.....		1.20
Rose Madder.....3.....		.75
Rose Madder.....4, 5, or 6.....		.50
Scarlet Lake.....1.....		1.50
Scarlet Lake.....2.....		1.00
Scarlet Lake.....3.....		.75
Scarlet Lake.....4, 5, or 6.....		.50
Venetian Red.....Extra Deep...		1.00
Venetian Red.....1, 2, 3, 4, 5, or 6		.50
Vermilion	1.....	2.40
Vermilion	2.....	1.80
Vermilion	3.....	1.00
Vermilion	4, 5, or 6.....	.50

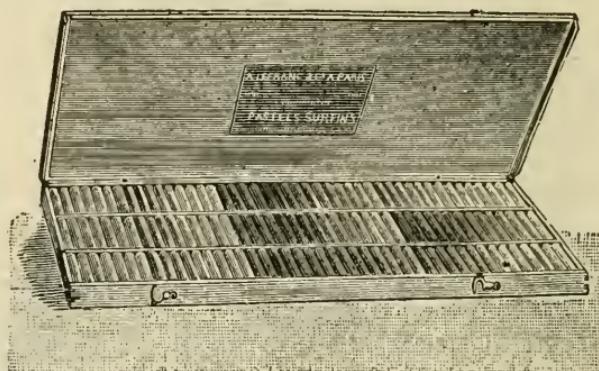
YELLOWS

Burnt Ochre.....1, 2, 3, 4, 5, or 6		.50
Chrome Orange....1 and 2.....		.60
Chrome Yellow....1, 2, 3, 4, 5, or 6		.60
Flesh Ochre.....1, 2, 3, 4, 5, or 6		.50
Naples Yellow.....1, 2, 3, or 4....		.50
Raw Sienna.....1, 2, 3, or 4....		.50
Yellow Ochre.....1, 2, 3, 4, 5, or 6		.50

PURPLES AND VIOLETS

Purple	1.....	2.40
Purple	2.....	1.20
Purple	3, 4, 5, or 6....	.50
Violet	1.....	2.40
Violet	2.....	1.20
Violet	3, 4, 5, or 6....	.50

No. 764. LeFranc's Soft Pastel Crayons Superior Quality



In flat Whitewood boxes. Each stick is wrapped in transparent glazed paper with number printed on same for reordering the separate sticks:

No. 6. One-Eighth Size boxes.....	26 crayons, assorted colors.....	\$1.00
No. 6. " " "	26 " " " greys, etc.....	1.00
No. 5. Quarter Size boxes,	40 " " "	1.25
No. 4. " " "	56 " " " with carmine	2.00
No. 3. Half Size boxes.....	62 " " " "	2.75
No. 2. Full Size "	132 " " " "	5.00
No. 1. Double Bottom boxes.....	156 " " " "	7.20

No. 771. LeFranc's Half Hard Pastels Superior Quality, in Flat Whitewood Boxes

Quarter Size boxes contain..	25 crayons, assorted colors.....	Per box, \$1.10
Half Size boxes contain.....	50 " " "	2.40
Full Size " "	100 " " "	" 4.80
Large Size "	150 " " "	" 7.50

No. 775. Separate Shades LeFranc & Co.'s Soft Pastels

All of uniform size and quality; the finest goods made. Each stick is wrapped in transparent glazed paper with number printed on same for reordering the separate sticks.



These pastels can be furnished in separate sticks of over 450 different shades. There are from 3 to 10 shades (generally about 8 shades) of each color, shading gradually from No. 1 VERY DARK to No. 8 VERY LIGHT. No. 1 Always Signifies the Darkest Shade. No. 8 (when there are 8 shades) would signify the lightest shade; Nos. 4 and 5 would be medium shades; Nos. 2 and 3 would be shades between medium and very dark, and Nos. 6 and 7 would be shades between medium and very light. Of course, when there are 3, 5 or 10 different shades, the extremes designate the deepest and lightest shades, and No. 1 always being the darkest. See list of colors on following page.

NOTICE: Being very fragile, all Pastel Crayons are liable to breakage during transit. Their utility, however, is not impaired thereby.

No. 775. Le Franc's Soft Pastel Crayons

Separate Shades

(See description on preceding page.)

WHITE Each

White.....	\$0.06
------------	--------

BLACK

Black.....	.06
------------	-----

Velvet Black.....	.15
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GREYS

Black to White, Nos. 1 to 7..	.06
-------------------------------	-----

Felt Grey, " 1 to 7..	.06
-----------------------	-----

Mouse " " 1 to 5..	.06
--------------------	-----

Brown " " 1 to 5..	.06
--------------------	-----

Rose " " 1 to 5..	.06
-------------------	-----

Red " " 1 to 5.	.06
-----------------	-----

Neutral " " 1 to 7..	.06
----------------------	-----

Ash " " 1 to 5..	.06
------------------	-----

Blue " " 1 to 5..	.06
-------------------	-----

BROWNS

Dark Brown, Nos. 1 to 3..	.06
---------------------------	-----

Burnt Sienna, " 1 to 5..	.06
--------------------------	-----

Flesh Ochre, " 1 to 6..	.06
-------------------------	-----

Red " " 1 to 6..	.06
------------------	-----

Violet Brown, " 1 to 5..	.06
--------------------------	-----

Vandyke Red, " 1 to 3..	.06
-------------------------	-----

Havana Brown, " 1 to 3 ..	.06
---------------------------	-----

Red Brown, " 1 to 5..	.06
-----------------------	-----

Foliage Brown, " 1 to 6..	.06
---------------------------	-----

Raw Umber, " 1 to 8..	.06
-----------------------	-----

Burnt " " 1 to 6..	.06
--------------------	-----

Deep Brown, " 1 to 3 ..	.06
-------------------------	-----

Vandyke Brown, " 1 to 7..	.06
---------------------------	-----

Hibernian " " 1 to 3..	.12
------------------------	-----

BLUES

Prussian Blue, No. 115
----------------------------	-----

" " Nos. 2 to 8..	.06
-------------------	-----

Indigo " No. 115
----------------------	-----

" " Nos. 2 to 7..	.06
-------------------	-----

Cobalt " Deep(Extra)	.60
----------------------	-----

" " No. 145
-----------------	-----

" " " 235
---------------	-----

" " " 325
---------------	-----

" " " 415
---------------	-----

" " Nos. 5 to 9 ..	.06
--------------------	-----

Steel Blue, " 1 to 7..	.06
------------------------	-----

GREENS

Blue Green, Nos. 1 to 7..	.06
---------------------------	-----

Intense " " 1 to 7..	.06
----------------------	-----

Grass " " 1 to 7..	.06
--------------------	-----

Apple " " 1 to 4..	.06
--------------------	-----

Mignonette " " 1 to 3..	.06
-------------------------	-----

Moss " " 1 to 3..	.06
-------------------	-----

Lt. Bronze " " 1 to 3..	.06
-------------------------	-----

Dark " " 1 to 3..	.06
-------------------	-----

Olive " " 1 to 6..	.06
--------------------	-----

Yellow " " 1 to 3..	.06
---------------------	-----

Prussian " " 1 to 3..	.06
-----------------------	-----

Foliage " " 1 to 6..	.06
----------------------	-----

Dead " " 1 to 6..	.06
-------------------	-----

English " " 1 to 6..	.06
----------------------	-----

Veronese " No 112
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" " Nos. 2 to 4..	.06
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Hibernian " " 1 to 6..	.15
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YELLOWS Each

Chrome Yellow, Nos. 1 to 9 ..	\$.06
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Naples " " 1 to 4..	.06
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Orange " " 1 to 6..	.06
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Deep " " 1 to 5..	.06
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Golden " " 1 to 4..	.06
---------------------	-----

Jonquil " " 1 to 4..	.06
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Orange " " 1 to 4..	.06
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Orange Mineral, No. 1 ..	.12
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" " Nos. 2 to 8..	.06
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Yellow Ocre, " 1 to 10..	.06
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REDS, LAKES, Etc.

Carmine, No. 1 ..	.60
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" " 2 ..	.35
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" " 3 ..	.25
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" " 4 ..	.15
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Nos. 5 to 7..	.06
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Carmine Lake, No. 1 ..	.25
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" " 2 ..	.15
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" " 3 ..	.06
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" " 4 ..	.06
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Venetian Red, Nos. 1 to 9 ..	.06
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Burnt Carmine, Light ..	.60
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" " Medium ..	.60
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" " Deep ..	.60
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Burnt Lake, No. 1 ..	.25
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" " Nos. 2 to 3..	.15
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Brown Lake, " 1 to 3..	.30
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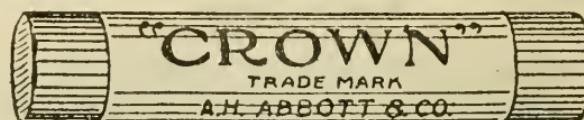
VIOLETS AND PURPLES

Blue Purple ..	~.60
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Violet " ..	.60
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Red "

No. 765. A. H. ABBOTT & CO.'S "CROWN" SOFT PASTEL CRAYONS



(Actual size of Pastels)

In large sticks, size $\frac{1}{16}$ x $2\frac{1}{2}$ inches

Useful Brilliant Shades.

The fine working qualities, large size of sticks, and range of colors, as well as the low price, commend "Crown" Pastels to commercial and other artists who require a good quantity of color.

They are very carefully made, and are free from Aniline.

The numbers representing the colors are arranged in order from the darkest to the lightest shade, the one first given being the darkest and the one last given being the lightest.

Packed in wooden boxes of ten crayons of each shade. The price by box is for a box of ten sticks of a single shade. Boxes of assorted shades will be furnished at the stick price.

	Nos.	Per Stick	Per Box		Nos.	Per Stick	Per Box
Vandyke Brown...	1 to 4	\$0.08	\$0.50	Chrome Yellow....	86 to 81	.08	.50
Burnt Sienna.....	5 to 8	.08	.50	Chrome Orange....	90 to 87	.08	.50
Orange	9	.18	1.20	Pale Green.....	97 to 91	.08	.50
Orange Flesh.....	10 to 13	.08	.50	White	98	.04	.30
Permanent Blue...	25 to 19	.08	.50	Gray	104 to 99	.08	.50
Prussian Blue.....	28	.15	1.00	Black	108	.08	.50
Prussian Blue.....	27, 26	.08	.50	Red	112, 111	.08	.60
Olive Green.....	29 to 36	.08	.50	Red	110	.15	1.00
Grass Green.....	42 to 37	.08	.50	Bright Red.....	109	.15	1.00
French Pink.....	49	.08	.60	Green	121, 120	.08	.50
French Pink.....	48 to 43	.08	.50	Warm Gray Green.	119 to 113	.08	.50
Naples Yellow.....	50 to 52	.08	.50	Turkish Blue.....	5x to 1x	.08	.50
Gray Green.....	63 to 55	.08	.50	Pink	12x to 6x	.08	.50
Raw Umber	72 to 64	.08	.50	Light Red.....	20x to 14x	.08	.50
Yellow Ochre.....	80 to 73	.08	.50				

NOTE.—Most of the colors are combinations to form the colors they represent. The other colors are made, in some cases perhaps entirely and others cases partly, from the true artist's pigments.

No. 765—3. LARGE BOXES "CROWN" PASTELS IN ASSORTED SHADES

Assortment of "Crown" Pastel Crayons in large boxes, 100 sticks of useful tints, our selection of colors..... Per box, \$5.00

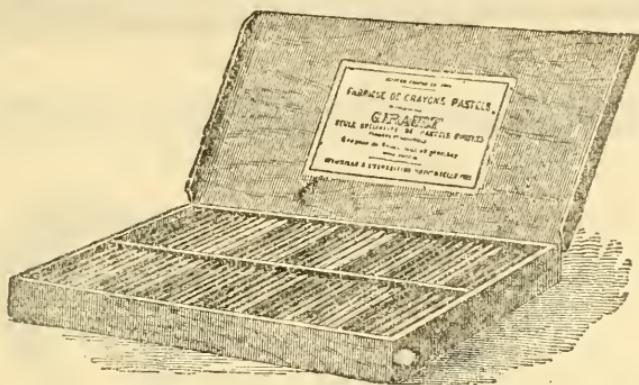
No. 761. Colored Background Crayons

For "Copying House," Etc., Work and for Crayon Work

These furnish cheap, rich-colored crayons for use in backgrounds where regular pastels are too expensive, and also are sometimes used for other parts of pastel work. They are used much in "copying house" work and for cheap pictures. They are identical with our No. 760 Lecturer's Chalk Crayons. In using, they are reduced to powder and rubbed on the background with cheesecloth or a cotton rag.

COLORS—White, Light Blue, Ultramarine, Medium Blue, Dark Blue, Light Green, Medium Green, Olive Green, Dark Green, Bronze, Purple, Light Brown, Dark Brown, Light Yellow, Medium Yellow, Dark Yellow, Light Flesh, Dull Flesh, Magenta, Scarlet, Crimson, Dark or Indian Red, Light Gray, Dark Gray, Black.	Each	Dozen
Scarlet and Crimson, size $1 \times 1 \times 3$ inches.....	\$0.15	\$1.25
White, size $1 \times 1 \times 3$ inches.....	.05	.35
Other colors, size $1 \times 1 \times 3$ inches.....	.10	.90

No. 776. Girault's Half-Hard Pastels, in Flat White-wood Boxes—Assorted Colors



One-eighth size boxes, contain 12 crayons, assorted colors.....	Per box, \$0 50
Quarter " " " ordinary, 25 crayons, assorted colors....	" 75
" " " extra, 36 " "	" 1.15
Half " " " 59 " "	" 1.50
Three-quarter size boxes, contain 75 crayons, assorted colors.....	" 2.25
Full " " " 100 " "	" 3.00

No. 782. Hard Pastel Crayons

In Fancy Paper Boxes
Superfine or Best Quality

12 assorted colors in box.....	Each, \$0.30
18 " " "	" .45
24 " " "	" .60
30 " " "	" .75
36 " " "	" .90
48 " " "	" 1.25

No. 783. Fine or Second Quality

6 assorted colors in box.....	Each, \$0.10
12 " " "	" .15
18 " " "	" .20
24 " " "	" .25
30 " " "	" .30
36 " " "	" .35

No. 784. Chamois Palettes

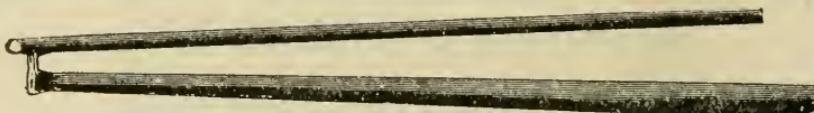
Oval or Oblong. For Pastel or Crayon Stumping

No.	Each	No.	Each
1. 6 inches long.....	\$0.25	4. 6 inches long, folding, s.....	\$0.45
2. 7 " .....	.30	5. 7 " " .....	.50
3. 8 " .....	.35	6. 8 " " .....	.60

No. 785. Chamois Skins

No.	Size about	Each	No.	Size about	Each
3. 8x10 inches.....		\$0.10	10. 18x16 inches.....		\$0.35
5. 10x12 " .....		.15	30. 17x22 " .....		.90

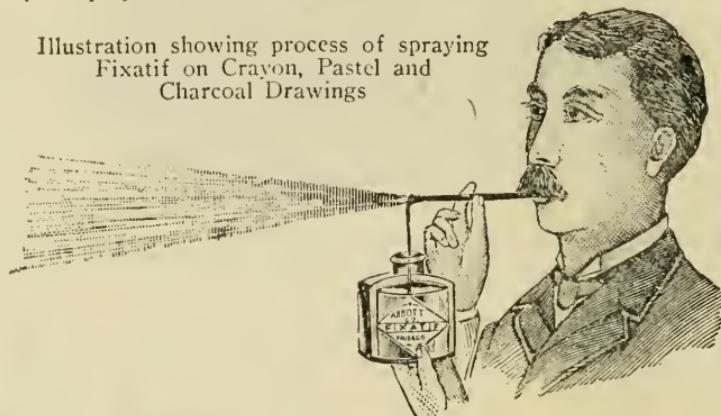
No. 786. Atomizers



Japanned Tin, Folding Atomizer

Glass	Each, \$0.30
Japanned Tin, Folding.....	" .15
Nickeled Tin, Folding.....	" .25
Rubber, Superior, with bottle attached.....	" .65
Haven's Rapid Sprayer or Atomizer.....	" .25

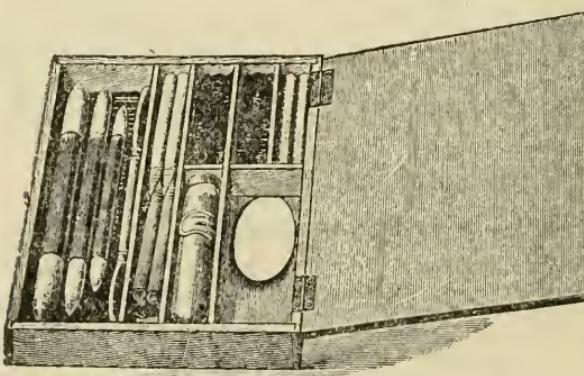
Illustration showing process of spraying
Fixatif on Crayon, Pastel and
Charcoal Drawings



Fixatives

For Crayon, Charcoal, and Pastel Pictures

No. 780.	A. H. Abbott & Co.'s "Arto" Colorless Fixative, 2½-oz. bottles. Each	\$0.20
No. 780-1.	A. H. Abbott & Co.'s "Arto" Colorless Fixative, pint bottles..	" .75
No. 780-2.	A. H. Abbott & Co.'s "Arto" Colorless Fixative, quart bottles..	" 1.25
No. 781.	A. H. Abbott & Co.'s "Chicago Schools" Fixative, 2½-oz. bottles	" .15
No. 781-1.	A. H. Abbott & Co.'s "Chicago Schools" Fixative, pint bottles	" .50
No. 781-2.	A. H. Abbott & Co.'s "Chicago Schools" Fixative, quart bottles	" .80
No. 787-F.	Ferragutti Special Fixative for pastels, well liked and being increasingly used; bottles of about 3½-ounce size.....	each 60
No. 787-R.	Rouget's Fixative, 2-oz. bottles.....	" .65
No. 787 S.	Rouget's Special Fixative, for Pastel, 2-oz. bottles.....	" 1.20



No. 795. Palette Crayon Box

No. 795. Palette

Crayon Box

For Art Schools, Students,
Etc.

The lid of the box is covered on the inside with chamois leather for stumping, and the thumb-hole is so arranged as to allow the box being held on the hand. Weight about 8 oz.

Contains square black crayons, white crayons, velour sauce, crayons, leather and paper stumps, tortillion stumps and crayon holder.

Complete.....Each, \$1.25.

No. 331. French Crayon Box.	Polished satinwood, containing charcoal, crayons, sauce, rubber, stumps, pencils, etc.....	Each, \$1.75
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No. 793. Crayon Holders or Porte Crayons



Brass and German Silver

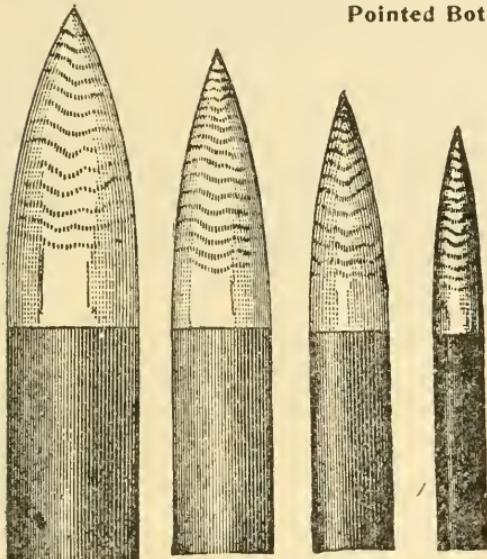


Conte—Brass Ends and Cedar Center

Brass, 4 inches.....	Each, \$0.06	German Silver, 5 inches.....	Each, \$0.10
Brass, 5 inches.....	" .08	German Silver, 6 inches.....	" .10
Brass, 6 inches.....	" .08	German Silver, ebony handle "	.20
Brass, 10 inches, extra large, for charcoal and chalk.....	Each, .15	Conte, with brass ends and cedar centers .....	.25

French Stumps, for Crayon Shading

Pointed Both Ends



8

6

4

2

No. 797. Gray Paper

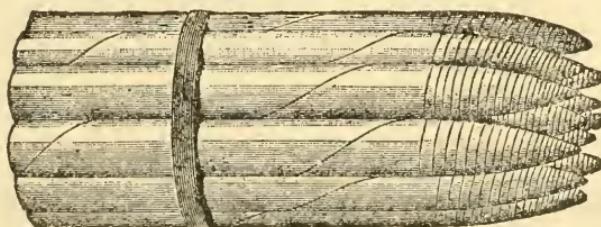
No. 1	Each. \$0.03
No. 2	" .03
No. 3	" .04
No. 4	" .04
No. 5	" .05
No. 6	" .05
No. 7	" .06
No. 8	" .06
Nos. 1 to 8, assorted, per doz.	.25

No. 796. Yellow Leather

No. 1	Each, \$0.08
No. 2	" .08
No. 3	" .10
No. 4	" .12
No. 5	" .14
No. 6	" .16
No. 7	" .18
No. 8	" .20
Nos. 1 to 8, assorted, per doz.	1.00

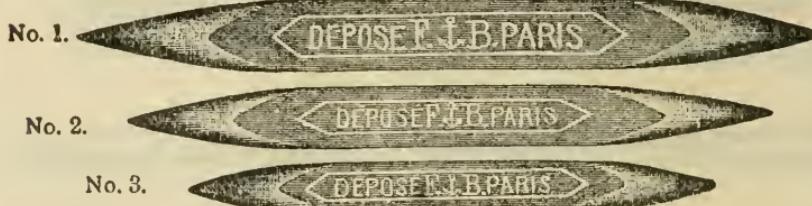
No. 799. Tortillon Stumps

Paper—One Dozen in a Bunch



White.....Per doz., \$0.08 | GreyPer doz., \$0.08
Extra small size, 1 dozen in a bunch, 1½ inches long.....Bunch, \$0.10

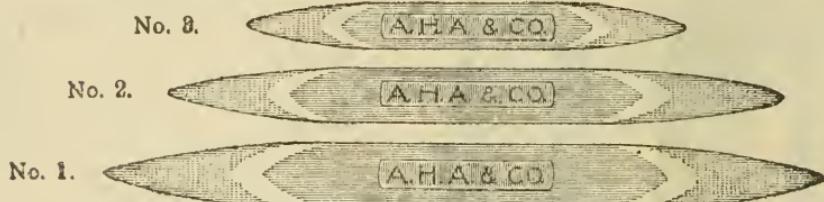
No. 788. Rubber Stumps (Nigrivorine)



All rubber, both ends pointed. Each size put up on cards of 1 dozen

No.		Each	No.	Each
3.	Small, 2½ in. long.....	\$0.05	0.	Extra large, 4¼ in.....
2.	Medium, 3 " .....	.08	00.	Extra extra, 5½ "
1.	Large, 4 " .....	.10		.20

No. 789. A. H. Abbott & Co.'s Rubber Stumps (Nigrivorine)



For Crayon and Charcoal Work

All rubber, both ends pointed. Each size put up in boxes of 2 dozen.

This make is especially adapted for portrait work. Being stiff and of proper composition, it is taking the place of the imported article in many studios, particularly where many are used.

No. 3	Small, 2⅔ in. long	Each \$0.05
" 2.	Medium, 3⅔ " .....	.06
" 1.	Large, 3⅔ " .....	.07

No. 791. Felt Stumps

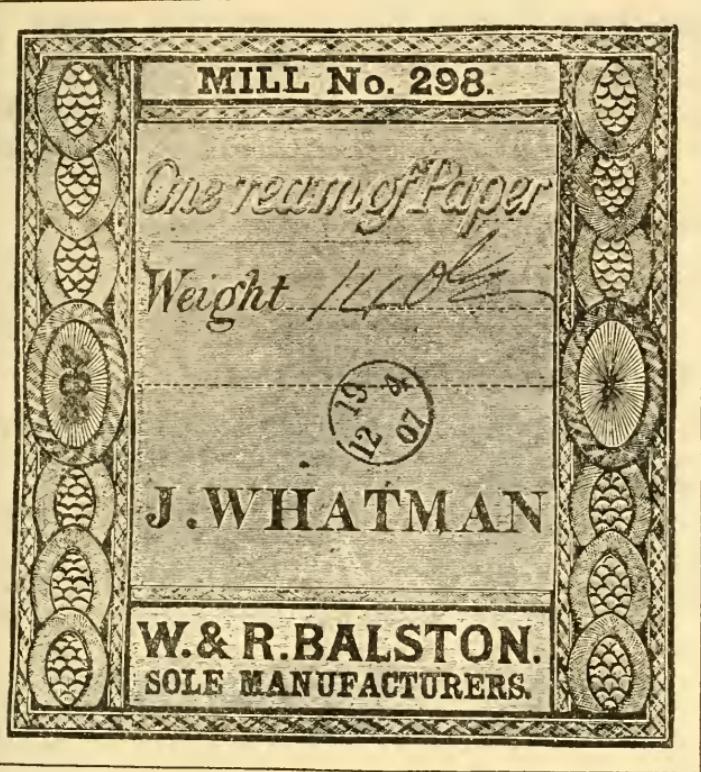
Give a soft, fine finish to Pastel work, and are used largely in the studios of Paris, Rome and Dresden

No. 2.	..... Each, \$0.15	No. 6. ....	..... Each, \$0.30
" 4.	..... " .20	" 8. ....	..... " .40

No. 792. Stumping Felt, for Crayon Work

Wedge shape end, 1⅓ x 3⅓ in. thick..... Each, \$0.15

Above illustrations are about two-thirds size of the goods



Great Britain.

No. 800. Whatman's Drawing Papers

The Standard Paper for Water Color Work

Explanation of Surfaces :

"H.P." "Hot Pressed," smooth for pen and ink or pencil; also may be used for Water Colors.

"C.P." or "N," "Cold Pressed," with slight grain for water colors, drawing and general purposes.

"R" "Rough," with coarse or large open grain for very bold drawings, sketching, and "Broad style" water color painting.

	Surfaces		Sheet	Quire
Cap,	C.P. and H.P.,	14x17 inches	\$0.05	\$0.65
Demy,	C.P. and H.P.,	15½x20 "	.05	1.00
Medium,	C.P. and H.P.,	17½x22 "	.08	1.35
Royal,	C.P., H.P. and R.,	19½x24 "	.10	1.75
Super Royal,	C.P., H.P.	19x27 "	.12	2.10
Imperial,	C.P., H.P. and R.,	22x30 "	.15	2.90
Atlas,	C.P.,	26½x38½"	.25	4.70
Double Elephant,	C.P., H.P. and R.,	27x40 "	.80	5.50
Antiquarian,	C.P., H.P. and R.,	31x52 "	1.50	30.00

Special prices on ream lots.

No. 802. Whatman's Drawing Papers — Extra Heavy

	Surfaces		Sheet	Quire
Imperial,	C.P., H.P. and R.,	22x30 inches, 90 lbs. to ream...	\$0.25	\$ 4.25
"	C.P., H.P. and R.,	22x30 "	.35	6.70
"	C.P. and R.,	22x30 "	.75	11.00
"	C.P. and R.,	22x30 "	1.25	20.00
Double Elephant,	C.P. and R.,	27x40 "	.60	12.00
"	C.P. and R.,	27x40 "	.90	14.00

No. 804. Whatman's Water Color Creswick Paper

Cream Tint, 110 lbs. to Ream

		Sheet
Imperial,	Extra thick, Cold Pressed and Rough, 22x30 inches.....	\$0.30
Double Elephant, "	Rough 26x40.....	.75

No. 806. Harding's Water Color Paper

		Sheet
Imperial, Thin,	70 lbs. to ream, 22x30 inches.....	\$0.20
	Extra thick, 140 lbs. to ream, 22x30 " .....	.35

No. 808. "Apex" Drawing Paper

Extra fine paper with "Cold Pressed" surface, suitable for pen, pencil and water color drawings. A very good substitute for Whatman's paper at lower price

		Sheet
Demy,	15x20 inches.....	\$0.05
Royal,	19x24 " .....	.10
Imperial,	23x31 " .....	.12
Double Elephant, 27x40 " .....		.20

No. 810. "Apollo" Eggshell Drawing Paper

Pebbled or Eggshell Surface

		Sheet
Royal,	19x24 inches	\$0.15
Imperial,	22x30 " .....	.20
Double Elephant, 27x40 " .....		.30

No. 812. "Globe" Imported Drawing Paper

Slightly Grained Surface. Suitable for Pencil or ink Drawing

		Sheet
Cap,	14x17 inches.....	\$0.03
Demy,	16x20 " .....	.04
Medium,	17x22 " .....	.06
Royal,	19x25 " .....	.07
Super Royal,	19x27 " .....	.10
Imperial,	22x30 " .....	.10
Double Elephant, 26x40 " .....		.15

Special Prices on Ream Lots.

No. 814. "A" Drawing Paper

Medium Surface. A Good Pencil and Crayon Paper for Schools

		Sheet
Cap,	14x17 inches.....	\$0.02
Demy,	15x20 " .....	.03
Medium,	17x22 " .....	.05
Royal,	19x24 " .....	.05
Imperial,	22x30 " .....	.07
Double Elephant, 27x40 " .....		.15

No. 817. Winsor & Newton's Illustration Paper

For Water Color, Pencil, Charcoal, and Pastel Drawing; also for Black and White Work for Reproductions; reliable paper for general purposes.

Sheet

\$0.10

Imperial, 22 x 30 inches.....
Double Elephant, 30 x 40.....

.20

No. 813. Japanese Paper

Very thin paper, used in schools, etc., for water color work, tracing, designing, etc.

Size 11 x 15½ inches.....3 sheets for \$0.05 Dozen, \$0.15.
Size 22 x 31½ inches.....Per sheet, .10 " .60

No. 815. A. H. A. "Practice" Drawing Papers

Size		Per 500 sheets	Per 100 sheets
6x 9 inches	No. 1 Cream Manila.....	\$0.30	\$0.10
9x12 "	" " "	.60	.20
12x18 "	" " "	1.20	.30
24x36 "	" " "	4.50	1.20
6x 9 "	No. 2 White.....	.60	.20
9x12 "	" " "	1.20	.30
12x18 "	" " "	2.40	.60
24x36 "	" " "	6.50	1.50

No. 816. A. H. A. "Scholars" Water Color Paper

Also for Pastellos Colored Chalks, Pencils, and Abbott's "Three Color" Water Color Box

Size		Per 500 sheets	Per 100 sheets
6x 9 inches, White only.....		\$1.00	\$0.30
9x12 "	" " "	2.00	.50
12x18 "	" " "	4.00	1.00
24x36 "	" " "	12.00	3.00

No. 808-B. "Neptune" Drawing Paper in Sheets

Very desirable for Plans and for Water Color, Pen and Ink and Pencil work. Very tough and strong; will stand washes and erasing.

For Draughting, Designing, and for Maps and Charts. In sheets, smooth or hot pressed surface.

	Per Sheet	Per Quire
Royal, size 19 x 24 inches.....	\$0.08	\$1.65
Imperial, size 22 x 30 inches.....	.12	2.35
Double Elephant, 27 x 40 inches.....	.20	3.60

No. 808-C. "Neptune" Drawing Paper in Rolls

For description see No. 808-B above

36 inches wide, medium or cold pressed surface.....	Per yard, \$0.25
36 inches wide, medium or cold pressed surface.....	Per roll of 10 yards, 2.15
62 inches wide, smooth or hot pressed surface.....	Per yard, .50
72 inches wide, smooth or hot pressed surface.....	Per yard, .65

No. 850. French Charcoal Paper

"A. H. A." Royal Academy, 19x25 inches, White and Tinted.....	Sheet, \$0.03
Michallet Royal, 19x25 " " " "	.05
Lalanne, Thin, Royal, 19x25 " " " "	.03

Above in White, Light Gray, Buff, Pink and Bluish Tints

Lalanne, Thick, Royal, 19x25 inches, White.....	Sheet, \$0.10
Allonge, 19x25 " Cream.....	.10
Strathmore, 19x25 " "	.05
Strathmore, 27x40 " "	.15

*Special Prices for Ream Lots Quoted on Application***No. 852. English Tinted Crayon Paper, Machine Made**

Impérial.....	22x30 inches, Various Tints	Sheet, \$0.15
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No. 853. English Tinted Crayon Paper Hand Made**Extra Stout—90 Pounds to the Ream**

Imperial.....	22x30 inches, Various Tints..	Sheet, \$0.30
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No. 854. French Tinted Crayon Paper

Royal.....	19x25 inches, Various Tints.	Sheet, \$0.08
Super Royal.....	22x28 " " "	.10

No. 858. Steinbach's Paper**White—Used universally for Solar Prints, Crayon Portraits
and Air Brush Work**

		Yard	Roll
Thin, 54 inches wide, 10 yard rolls.....	....	\$0.40	\$3.30
Thick, 54 inches wide, 10 yard rolls.....	....	.60	5.00
54 inches wide, Full Rolls, thin or thick, 175 to 200 lbs.....	Per lb.		

We also have a 50-inch width of Steinbach's Paper, Medium Thickness, sold only in original rolls of about 175 pounds. (Prices furnished on request).

No. 860. "Chalk Talk" or Lecturers' Crayon Paper

Gray, Rough Surface. Particularly adapted to the Star and Lecturers' Chalk Crayons for Schools, Lecturers, Illustrators, Etc.

		Sheet	Doz.
School Size.....	14½x20 inches.....	\$0.03	\$0.30
Lecturers' Size.....	40 x58 " .....	.10	1.00

Samples on Application

No. 862. French Pastel Paper**Sandy Surface, for Pastel Painting and Crayon Drawing**

Royal	19½x25½ inches.....	Sheet, \$0.30
Super Royal.....	22 x28 "	".35
Columbier	24 x34 " .....	.60
Grand Aigle.....	29 x42 " .....	.75

No. 864. French Pastel Paper (in Rolls)

58 inches wide (rolls of 11 yards), gray tint and blue tint.....	Yard, \$0.35
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No. 869. "Buckeye" Pastel Board

20 x 29½ inches.....	Per sheet, \$0.25; per 100 sheets, \$15.00
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No. 866. French Pastel Board**Sandy Surface, for Pastel Painting and Crayon Drawing**

	Sheet	Doz.		Sheet	Doz.
No. 6, 12½x16 inches.....	\$0.45	\$4.50	No. 12, 20x24 inches	\$0.70	\$7.00
No. 8, 15 x18 " .....	.50	5.00	No. 15, 21x26 " .....	.75	7.50
No. 10, 18 x22 " .....	.60	6.00	No. 20, 24x29 " .....	.90	9.00

No. 868. "Crown" Pastel Board**Sandy Surface for Black Crayon and Pastel Painting**

	Sheet	Doz.		Sheet	Doz.
21x25 inches.....	\$0.35	\$3.50	24x30 inches.....	\$0.75	\$7.50
22x28 " .....	.45	4.20	25x35 " .....	.90	9.00

No. 870. Velvet Pastel Board**Velvet Surface, Superior Quality**

22x28 inches per sheet, \$0.45; per dozen, \$4.20

**No. 872. Ivory in Sheets for Miniature Painting**

Carefully Prepared from Selected Genuine Ivory

Nos.	Inches.	Each.
00.....1	7-16 by 1 11-16.....	\$0.35
0.....2	by 1½.....	.45
1....	2¾ by 1¾ .....	.55
2.....	2½ by 2 .....	.65
3.....	2¾ by 2¼.....	.90
4.....	3 by 2½.....	1.25
5.....	3¼ by 2¾.....	1.50
6.....	3½ by 2¾.....	1.80
7.....	3¾ by 3	2.20
8.....	4¼ by 3¼	2.50
9.....	4¾ by 3½	3.00
10.....	5 by 4	4.00
11.....	5¼ by 4¼.....	6.00
12.....	6 by 4¾.....	7.00

Dry Cake Colors are better adapted for Miniature Painting on Ivory than Moist Colors
Prepared Ivories are liable to an advance in price.

No. 874. English Parchment (Genuine Sheepskin)

For Diplomas, Engrossing Resolutions, Illuminating, Etc.

	Sheet		Sheet
14x18 inches	\$0.50	18x24 inches	\$0.90
16x20 " .....	.70	19x25 "	1.00
17x22 " .....	.80	24x28 "	1.35

Special prices on full rolls of sixty skins.

No. 875. Parchment Paper

Semi-Transparent, Suitable for Booklet Covers, Menus, Invitations,
Fancy Cards, Etc.

17x22 inches per sheet, \$0.15

No. 876. Gelatine Papers

	Sheet	Doz.
White, thin, 17x21 inches.....	\$0.25	\$2.25
Tinted, thin, 17x21 inches.....	.25	2.25
White, medium, 17x21 inches.....	.30	3.00
White, thick, 17x21 inches.....	.45	4.20

No. 48. Tracing Paper

French Vegetable, Very Transparent and Thin

	Sheet	Quire		Sheet	Quire
Telliere, 13 x 17.....	\$0.05	\$0.75		Super Royal, 22 x 28.....	\$0.15 \$2.50
Grand Raisin, 19 x 24.....	.10	2.00			

No. 48A. Tracing Paper

	Sheet	Quire		Sheet	Quire
20 x 30 inches.....	\$0.10	\$1.00		30 x 40 inches.....	\$0.20 \$2.00

No. 6M. Bond Tracing Paper

Very Tough, for Tracings, Stamping Patterns, Etc.

	Sheet	Quire
16 x 21 inches.....	\$0.05	\$0.75
19 x 24 inches.....	.07	1.00
22 x 28 inches.....	.08	1.40
"Onion Skin," 17 x 22 inches, high finish.....		.30

No. 859-F. Frisket or Air Brush Tracing Paper

For Masks, "Cut-outs" and Stencils in Air Brush Work.

	Sheet	Doz.
Transparent Clear "White," 17 x 23 inches.....	\$0.20	\$2.00

Tracing Paper in Rolls

Per Roll

No. 51M. "Delos," rolls of 20 yards, 42 inches wide, strong and durable.....	\$1.50
No. 52M. "Agis," rolls of 20 yards, 42 inches wide, strong and durable.....	2.00
No. 55M. "Parchment," medium, very transparent, rolls of 20 yards, 39 inches wide.....	3.50
No. 55A. "Parchment," heavy, very transparent, rolls of 20 yards, 39 inches wide.....	4.30

No. 59M. Imperial Tracing Cloth One Side Glazed the Other Dull

In Rolls of 24 Yards.

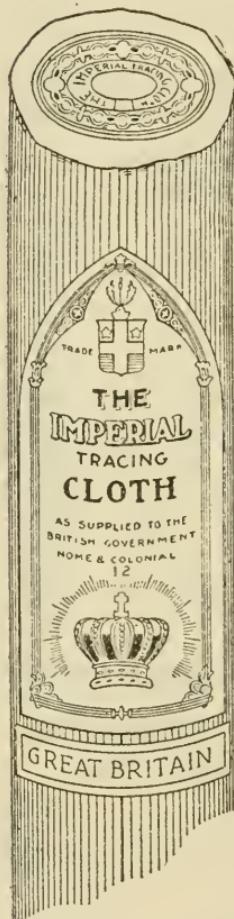
Tracing Cloth is much stronger and will stand a very great deal more handling than tracing paper. Much used by women for copying patterns, for making Battenberg Lace, etc., etc.

Per Yard Roll

30 inches wide.....	\$0.40	\$ 8.10
36 inches wide.....	.45	9.00
42 inches wide.....	.60	12.10
48 inches wide.....	.80	16.00
54 inches wide.....	.85	17.00

No. 59M. Imperial
Tracing Cloth

Various other brands of Tracing Cloth constantly on hand, prices on application.
See our Architects', Engineers', and Surveyors' Catalogue for complete line of Drawing Papers, Drafting and Surveying Instruments, not included in this list.



No. 851. Winsor & Newton's "Charpas" Paper**A New Self-Fixing Paper for Charcoal, Chalk, Crayon, and Pastel Drawing**

Drawings made upon it are to be fixed with the heat and steam issuing from a teakettle. They may then be handled and rolled up without injury. —

White,	Size 22x30 inches.....	Per Sheet, \$0.30	Per Dozen, \$3.00
Tinted,	" 22x30 "	" .45	" 4.20

No. 855. Transfer or Impression Paper

Black, Blue, Red, Yellow, and White

11 x 18 inches.....	Sheet, \$0.05	18 x 22 inches.....	Sheet, \$0.10
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No. 856. Graphite Transfer Paper

For China Painters

Black, 10 x 15 inches....	Per sheet, \$0.05	Black, 15 x 20" inches....	Per sheet, \$0.10
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No. 857. "Gold" and "Silver" Papers

Plain Gold, 16 x 19....	Per sheet, \$0.06	Plain Silver, 16 x 19....	Per sheet, \$0.06
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No. 857-S. Silhouette Paper

Dead black one side, other side white. 20 x 24 inches.....	Per sheet, \$0.10
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DRAWING AND ILLUSTRATION BOARDS**No. 823. "Eagle" Illustration Boards**

Surface similar to Steinbach's paper mounted on board; good quality for Water Color and Illustration Work.

30 x 40 inches, Thick.....	Per sheet, \$0.40
30 x 40 inches, Double Thick.....	" .50

No. 824. A. H. Abbott & Co.'s Illustration Boards

Fine-grained paper, similar to Steinbach; mounted on Pulp Board; used extensively for Water Color and Wash Work.

20 x 30 inches, Thick, White.....	Per sheet, \$0.25
30 x 40 inches, Thick, White.....	" .49

30 x 40 inches, Thick, Cream.....	" .45
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Special price by the hundred sheets quoted on request.

No. 825. "Holland" Illustration Boards

Fine grained paper mounted on thin board for Illustration, Water Colors, and Wash Drawings; satisfactory and very good value for the price.

30 x 40 inches.....	Per sheet, \$0.35
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No. 837. Combination Painting Board

Can be fixed by steam. For Chalks, Crayons, Pastels, and Charcoal.

Charpas' paper mounted on board, for description see No. 851, Charpas Paper. size, 22 x 30 inches. Per sheet, \$0.50; per doz., \$4.80.	Per Sheet
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No. 848. Black Cardboards

Glazed surface, 22 x 28 inches, 3 ply thickness Bristol board, black two sides..	\$0.20
Dull or Matt surface, 8-ply thickness, black one side only.....	.20

No. 827. A. H. Abbott & Co.'s "Longpre" Board

Heavy board mounted with specially selected Whatman's 140-lb. paper.
 Most practical and useful boards for painting flowers, figures, portraits, landscapes. "Longpre" boards are selected and mounted with extreme care in our own shop, and they give the best satisfaction to the user.
 22 x 30 inches, cold pressed surface..... Per sheet, \$0.75



No. 828. A. H. Abbott & Co.

"Dragon" Board

Genuine Steinbach paper mounted on board.

30 x 40 inches.....	Per sheet, \$0.75
40 x 60 inches.....	" 2.25

No. 818. Winsor & Newton's Illustration Boards

For Water Colors and Wash Drawings, Charcoal, Illustration, and general black and white reproduction.

20 x 30 inches, Thin....	Per sheet, \$0.30	30 x 40 inches, Thin....	Per sheet, \$0.55
22 x 30 inches, Thick...	" .40	30 x 40 inches, Thick...	" .65

Special prices by the 100 sheets.

No. 818-A. Winsor & Newton's American Made Water Color Sketching Boards

Covered on one side with Whatman's paper. Cold pressed, hot pressed, or rough surfaces.

22 x 30 inches, 72-lb. paper.....	Per sheet, \$0.50
22 x 30 inches, 140-lb. paper.....	.80

No. 818-L. Winsor & Newton's London Made Water Color Sketching Boards

Mounting boards covered on one side with Whatman's Drawing Paper.

These boards are made in five surfaces: smooth, medium, and rough for general drawing and water color work, and two special surfaces—No. 1 surface smooth, No. 2 surface extra smooth—for black and white work.

Imperial size, 21 $\frac{1}{4}$ x 29 inches.....	Per sheet, \$0.70
Always specify what surface is wanted.	

No. 818-M. Winsor & Newton's "Phil May" Board London Made

For pen and ink work and wash drawings, etc., made for reproduction.
 Size 17 $\frac{1}{2}$ x 22 $\frac{1}{2}$ inches..... Per sheet, \$0.40

No. 820. Whatman's Water Color Board

Cold pressed or medium and rough surfaces. Mounted board covered on one side with Whatman's paper.

	Per Sheet
Cold pressed (medium surface) for general color and pen and ink work, 22 x 30 inches.....	\$0.40
Cold pressed (medium surface) for general color and pen and ink work, 27 x 40 inches.....	.90
Rough surface for broad water color work, 22 x 30 inches.....	.40
Rough surface for broad water color work, 27 x 40 inches.....	.90

No. 826. "Swiss" Board

Fine grained Bristol Board; a superior surface for fine water color work; heads, small figures and landscapes, suitable for dinner cards; an excellent board for miniature painting in water colors. 22 x 28 inches..... Per sheet, \$0.25

No. 135-A. Coquille Board

Fine stipple surface for water color work; also small heads and figure painting. 23 x 29 inches..... Per sheet, \$0.20

"Strathmore" Drawing and Illustration Boards

 Strathmore Artist Boards and Papers are used by the leading artists of this country, including C. D. Gibson and Will Bradley, who highly recommend them. Numbers 7 to 15 inclusive are manufactured specially for pen or pencil. Strathmore Illustration Board No. 836 is specially made for water colors and wash drawings.

No. 832. "Strathmore" High Surface Smooth Board

For Pen and Ink and Pencil

	No. 8—2 Sheet Thick	No. 11—3 Sheet Thick	No. 13—4 Sheet Thick	No. 14—5 Sheet Thick
	Each	Dozen	Each	Dozen
Size A, 23 x 29 inches.....	\$0.15	\$1.44	\$0.25	\$2.16
Size B, 14½ x 23 inches.....	.10	.....	.13	.....
Size C, 11½ x 14½ inches.....	.06	.....	.08	.....
	No. 13—4 Sheet Thick	No. 14—5 Sheet Thick		
	Each	Dozen	Each	Dozen
Size A, 23 x 29 inches.....	\$0.30	\$2.88	\$0.35	\$3.60
Size B, 14½ x 23 inches.....	.18	.....	.18	.....
Size C, 11½ x 44½ inches.....	.10	.....	.10	.....

No. 834. Medium Surface for Pen and Water Color

No. 7—2 Sheet Thick No. 10—3 Sheet Thick

	Each	Dozen	Each	Dozen
Size A, 23 x 29 inches.....	\$0.15	\$1.44	\$0.20	\$2.16
Size B, 14½ x 23 inches.....	.10	.....	.13	.....
Size C, 11½ x 14½ inches.....	.06	.....	.08	.....

No. 12—4 Sheet Thick No. 15—5 Sheet Thick

	Each	Dozen	Each	Dozen
Size A, 23 x 29 inches.....	\$0.30	\$2.88	\$0.35	\$3.60
Size B, 14½ x 23 inches.....	.18	.....	.18	.....
Size C, 11½ x 14½ inches.....	.10	.....	.10	.....

No. 836. "Strathmore" Illustration Boards

Made for Water Colors and Wash Drawings

Also for pen and pencil

	Per Sheet	Per Dozen
20 x 30 inches.....	\$0.25	.....
22 x 28 inches.....	.30	.....
30 x 4 inches.....	.55	.....
22 x 30 inches.....Thin	.20	\$1.92

REYNOLDS AND CO'S BRISTOL BOARDS
MADE IN GREAT BRITAIN.
No. 838. Reynolds' English Bristol Boards

Pure White, Smooth Surface. Made of Pure Linen.

Name	Size	2 Sheet Thick Each	3 Sheet Thick Each	4 Sheet Thick Each
Cap.....	12½ x 15¼ inches.....	\$0.08	\$0.10	\$0.15
Demy.....	14¾ x 18¾ " .....	.10	.15	.20
Medium.....	16½ x 20¾ " .....	.15	.20	.25
Royal.....	18¾ x 22¾ " .....	.18	.25	.35
Imperial.....	21½ x 28¾ " .....	.40	.50	.60
Imperial.....	21½ x 28¾ " 6-ply	Each, 1.00		

No. 840. French White Bristol Boards

Cream White, Smooth Surface

Name	Size	2 Sheet Thick Each	3 Sheet Thick Each	4 Sheet Thick Each
Cap.....	12 x 16½ inches.....	\$0.06	\$.08	\$0.10
Demy.....	15½ x 19½ " .....	.10	.12	.15
Medium.....	17 x 21 " .....	.12	.18	.20
Royal.....	19 x 24¾ " .....	.15	.20	.25
Super Royal ..	21 x 27½ " .....	.20	.25	.30
Columbier....	24 x 34 " .....			.60
Grand Aigle....	28½ x 40 " .....			.75
Grand Aigle....	28½ x 40 inches 6 sheet thick....	Per sheet, \$1.20		

No. 842. French Tinted Bristol Boards

Name	Size	Various Tints	Each
Royal.....	19 x 25 inches, 2 sheet thick		\$0.15
Super Royal....	22 x 28 " 3 " "		.25
Columbier.....	24 x 34 " 4 " "		.60

No. 844. A. H. Abbott & Co.'s Bristol Boards

For Pen and Ink Drawing, Sketching, and Adapted for Process Work

Name	Size	Sheet
"Buckeye".....	22 x 28 inches	\$0.12
"Whiteside"....	22 x 28 " 4-ply.....	.20
"Whiteside"....	22 x 28 " 6 " .....	.25
"Swiss".....	22 x 28 " superfine, for water color and wash drawings .....	.25

No. 846. Patent Office Bristol Boards

Printed with Border or Marginal Lines, and for Witnesses, Attorneys, Etc.

U. S. Patent Office Regulation Size and Quality.

Per Doz.

Reynolds' English Bristol Board, 10 x 15 inches, without marginal lines.....	\$0.85
Strathmore Bristol Board, 10 x 15 inches, with marginal lines.....	.80
Abbott's Bristol Board, 10 x 15 inches, without marginal lines.....	.60
Strathmore Bristol Board, 10 x 15 inches, without marginal lines.....	.60

No. 848. Black Bristol Board

Sheet

Matt or Glazed Surface, 22 x 28 inches.....	\$0.20
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No. 877. Bromide Enlargements

Size Inches	Black and White on Cardboard	Sepia Color on Cardboard	Add if Mounted on Strainer
8x10	\$1.00	\$1.50	\$0.20
10x12	1.00	1.50	.20
11x14	1.15	1.60	.20
14x17	1.50	2.00	.20
16x20	1.60	2.15	.30
18x22	1.80	2.50	.35
20x24	2.00	3.00	.35
22x28	2.50	3.50	.50
25x30	6.50	8.50	.50

Bromide enlargements are an improvement over and are largely taking the place of solar prints. Better and more lifelike pictures can be worked up with less effort and skill.

The bromide is a smooth reproduction of a picture with its values middle tones and shadows, and is made light, medium or dark as ordered. Light prints are preferable for all work in colors.

When more than one Bromide print is ordered from the same picture the rate for those after the first one is fifty cents less than above prices—must be same size and ordered at same time as the first one.

No. 879. Solar Prints

Enlargements giving an exact reproduction of the subject in any size desired.

Size Inches	Usual size of Face from Roots of Hair to Bottom of Chin in Bust Pictures	FOR CRAYON, PASTEL, WATER COLOR, ETC. (Steinbach's Paper)			Solars Made on 1st Qual. Prepared Linen Canvas, Mounted on Wooden Stretchers, ready for painting in Oil Colors
		Solars in Sheets Unmounted	Solars Mounted on Cardboard	Solars Mounted on Muslin Stretchers	
8 x 10.....	2 inch	\$0.45	\$0.50	\$0.60	Prices quoted on request when sizes are given
10 x 12.....	2½ "	.45	.50	.60	
11 x 14.....	3½ "	.50	.60	.70	
14 x 17.....	4½ "	.55	.65	.75	
16 x 20.....	5 "	.55	.70	.80	
18 x 22.....	6 "	.60	.75	1.00	
20 x 24.....	7 "	.70	1.00	1.30	
22 x 27.....	7½ "	1.25	1.50	2.00	
25 x 30.....	8 "	2.50	2.50	3.00	
30 x 40.....	8 "	4.50	4.50	6.00	

No. 878. Mounted Strainers and Stretchers for Portraits, Etc.

For Crayon, Water Color, and Pastel Painting

Size Inches	WOOD STRETCHERS WITH MUSLIN BACKS		
	Mounted with Steinbach Paper	Mounted with Pastel Paper	Mounted with Pastel Canvas
11x14	\$0.50	\$0.55	\$0.65
14x17	.55	.65	.75
16x20	.65	.75	.90
18x22	.70	.90	.95
20x24	.80	1.00	1.25
22x27	.90	1.10	1.35
25x30	1.00	1.25	1.40
29x36	1.25	1.75	1.90
30x40	1.50	2.00	2.25

IN ORDERING PRINTS OR ENLARGEMENTS ALWAYS

Be very particular to give size of picture desired, outside measure. State size of face from roots of hair to bottom of chin if it is to be a bust picture. Specify how much of Figure is wanted, whether vignette or full print. Mention whether you wish a Dark, Medium, or Light print. Specify whether you wish it mounted on Stretcher or Card-board, or Unmounted.

No. 880. Albumen Prints

On Thin Paper,

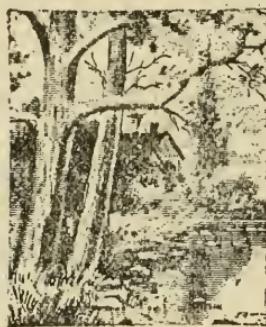
Not Mounted

Enlargements on Albumen Paper, for mounting on glass, etc.; for Chromo Photography or Cameo Painting, Egyptian Oil Painting, 14 Karat Painting, Oriental Painting.

6½ x 8½.....	\$0.65	10 x 12.....	\$1.15	14 x 17.....	\$1.75
8 x 10 .....	.75	11 x 14.....	1.50	16 x 20.....	2.00

Discount for a number ordered at one time. Mounted Albumen Prints furnished.

Ross' Relief Hand Stipple Drawing Papers
For Photo-Engraving, Zinc Etching and Litho-Transferring, for News-
paper, Book and Catalogue Illustration.



No. 11. FINE.



No. 37.



No. 6.



No. 8.



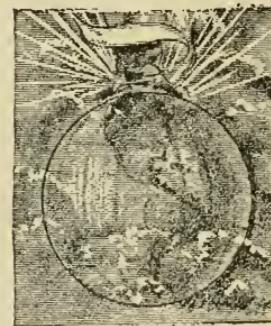
No. 10.



No. 1.



No. 1/2.



No. 24.



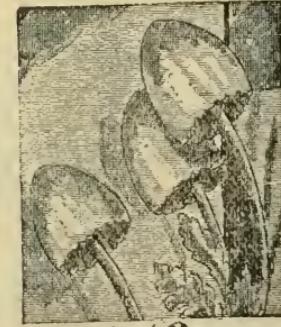
No. 27.



No. 13.



Combination of Nos. 19.



No. 12.

Ross' Relief Hand Stipple Drawing Papers

For Photo-Engraving, Zinc Etching and Litho-Transferring, for
Newspaper, Book and Catalogue Illustration.



No. 9.



No. 18 FINE.



No. 38.



No. 5.



No. 2.



No. 21.

This paper is coated with a chalk-like preparation, the surface of which has on it raised dots, lines, etc., in the various numbers (see cuts and description).

By rubbing the crayon over the surface of the paper the picture is formed in stipple, in light and shade, at the will of the artist, using a Blaisdell crayon or Faber wax pencil. Also may be "scratched."

This paper is white except where "printed" or "black" is noted in list.

Samples showing Stipples of the different kinds furnished on application.

No. 1, Embossed fine stipple.....	Sizes, 11x14, 14x22 and 22x28 inches
" 1½, " medium coarse stipple	Size, 11x14 "
" 2, " coarse stipple.....	Sizes, 11x14, 14x22 and 22x28 "
" 3, " " and fine stipple combined. "	11x14, 14x22 and 22x28 "
" 4A, " square cross line.....	Size. 14x22 "
" 5, Embossed medium grain	" 14x22 "
" 6A, " basket pattern.....	" 14x22 "
" 6B, Printed, embossed basket pattern.....	" 14x22 "
" 7, Black, ruling printed, on steel ...	" 14x22 "
" 8, Embossed, very fine stipple.....	" 11x14 "
" 9, " medium fine stipple	" 11x14 "
" 10, Black line one way and embossed across	" 14x22 "
" 10, Fine black line one way and embossed across.....	" 14x22 "
" 11, Embossed cross lines	" 14x22 "
" 11, Fine embossed cross lines	" 11x14 "
" 11, Printed, black cross lines and embossed one way.....	" 14x22 "

Ross' Relief Hand Stipple Drawing Papers—Continued

No 12, Fine black lines one way and embossed across.....	Size, 11x14 inches
" 13, Crayon and stipple combined	" 14x22 "
" 14, " " " "	" 14x22 "
" 15, Crayon and stipple and embossed line.....	" 14x22 "
" 16, Embossed diamond stipple	" 11x14 "
" 17, Fine printed black lines.....	" 11x14 "
" 18, Embossed lines	" 14x22 "
" 18, Fine embossed lines, fine lines.....	" 11x14 "
" 19, Very fine printed cross lines	" 11x14 "
" 20, " " " " dotted effect	" 11x14 "
" 21, " " black lines one way, embossed across	" 14x22 "
" 22, Printed, Crayon effect with embossed cross lines.....	" 14x22 "
" 23, White cross lines, with black dots.....	" 11x14 "
" 24, Embossed, with printed cross lines, fine	" 11x14 "
" 25, Printed, basket pattern and crayon stipple	" 14x22 "
" 26, " cross lines, with dots, waved effect.....	" 11x14 "
" 27, Embossed very fine stipple.....	" 14x22 "
" 28, Printed dots, circle effect.....	" 11x14 "
" 29, " diagonal lines.....	" 14x19 "
" 30, " black lines with diagonal cross lines.....	" 14x19 "
" 31, Fine printed diagonal lines with crayon tint and embossed lines.....	" 14x19 "
" 32, Printed, Crayon tint with embossed cross lines.....	" 14x22 "
" 33, Printed cross lines with Crayon tint and embossed surface.....	" 14x22 "
" 34, Printed dots and crayon with embossed surface.....	" 11x14 "
" 35, " lines and basket pattern with embossed lines.....	" 14x22 "
" 36, " cross lines with printed and embossed basket pattern..	" 14x22 "
" 37, Embossed lines with black printed cross lines.....	" 14x22 "
" 38, Coarse grain leather effect, embossed surface	" 14x22 "
" 39, Fine " " " " "	" 14x22 "
" 40, " " " " " with printed and } embossed basket pattern.....	" 14x22 }
" 41, Embossed, coarse eggshell surface with large black dots	" 14x22 "
" 42, Fine cross lines with printed coarse round dots	" 14x22 "
" 43 Coarse black dots with embossed and printed basket pattern ..	" 14x22 "
" 44, Black dots with printed medium leather effect.....	" 14x22 "
" 45, Black dots with embossed cross lines.....	" 14x22 "
" 46, White, printed with irregular black dots.....	" 14x22 "
" 46A, Plain White, for Air Brush.....	Sizes, 11x14, 14x22 and 22x28

Prices

11x14 inches.....	Per sheet, \$0.30
14x19 inches.....	" .50
14x22 inches.....	" .50
22x28 inches.....	" .75

Ross' Enamelled Scratch Boards

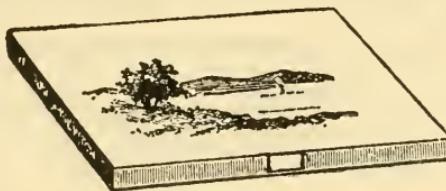
These Boards admit of free working with pen and brush. has an extra enameled surface that may be scratched or scraped with suitable instruments, for the purpose of white-lining facsimile or blacks, picking out lights, or making alterations in the drawing.

14x22 inches, thick or thin.....	Per sheet, \$0.20
22x28 inches, thick or thin.....	" " .35

Enamelled Scratch Boards

Ordinary, 22x28 inches.....	Per sheet, \$0.15
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A. H. Abbott & Co.'s Solid Sketch Blocks



These blocks are made of a number of sheets of paper pressed firmly together fastened at the edges, forming a solid block, and each sheet may be separated by passing a knife blade under its edge.

Whatman's "Cold Pressed," "Rough" and "Hot Pressed" Paper for Water Colors, Pencil and Ink Drawing

No. 881. Whatman's Blocks

	Each
3½ x 5¾ inches.....	\$.25
4 x 6 "	.35
5 x 7 "	.40
6 x 9 "	.65
7 x10 "	.70
9 x12 "	.90
10 x14 "	1.40
12 x18 "	1.65
14 x20 "	2.60

No. 883. Whatman's Blocks

Extra Heavy Paper

	Each
5x 7 inches.....	\$.55
6x 9 "	.95
7x10 "	1.10
9x12 "	1.60
10x14 "	1.95
12x18 "	3.25
14x20 "	3.60

No. 882. "Victoria" Blocks

Whatman's Cold Pressed Paper 12 Sheets

	Each
7x10 inches.....	\$.30
9x12 "	.35
10x14 "	.50
14x20 "	.95

No. 885. "Superior" Blocks

For Pencil or Crayon and for Water Colors In Public Schools

32 Sheets to the Block.

Heavy Backs, Strongly Bound.

These are standard blocks, very much used for pencil, crayon and water color sketches, and for practice and school work in water colors. They are used in a great number of institutions.

	Each
5x 7 inches.....	\$.12
6x 9 "	.18
7x10 "	.22
9x12 "	.30
10x14 "	.45
14x20 "	.85

LAKESIDE SERIES

TRADE MARK

No. 890. "Lakeside" Blocks

For Pencil or Crayon

And For Water Colors in Public Schools

32 Sheets to the Block.

Heavy Backs, Strongly Bound.

5x 7 inches.....	\$.12
6x 9 "	.18
7x10 "	.22
9x12 "	.30
10x14 "	.45
14x20 "	.85

DRAWING OR SKETCH BLOCKS—Continued



No. 892. "Buckeye" Blocks

Trade Mark.

Medium Quality White Paper.

	Each
7x10 inches.....	\$.20
.9x12 " .....	.25
10x14 " .....	.40

No. 886. "Coquille" Blocks

Fine White Eggshell Paper for Water Colors and Ink

	Each
5½x 7½ inches.....	\$.55
7¼x11½ " .....	.95
11½x14½ "	1.80
14½x23 "	3.00

No. 894. Pen and Ink Blocks

White Bristol Board for Pen and Ink Sketching

	Each
7x11 inches, 8 leaves, fine quality...	\$.015
7x11 " 25 " superior quality	.75
11x14 " 24 " " "	1.50

Charcoal Paper Blocks

For Charcoal or Crayon

No. 896. "French." White or Tinted

	Each.
5x 7 inches.....	\$.025
7x10 " .....	.40
9x12 " .....	.50
10x14 " .....	.70
12x18 " .....	.85
18x24 "	1.75

No. 891. "Kensington" Blocks

For Water Color, Pencil, Pen and Crayon Work

Made of special prepared paper, of cold pressed surface; 24 sheets to the block.

	Each
5x 7 inches.....	\$.025
7x10 " .....	.35
9x12 " .....	.40
10x14 " .....	.50

No. 889. Tinted Blocks

Assorted Tints Drawing Paper in Each Block

For Pencil, Crayon or Water Colors

	Each
5x 7 inches.....	\$.35
7x10 " .....	.65
9x12 " .....	.95
10x14 "	1.15
12x18 "	2.10
14x20 "	2.25

No. 895. "Swiss" Blocks

For Pen and Ink and Water Colors.

Fine Grained Superior Bristol Board Surface

	Each
7x10 inches.....	\$.090
10x14 "	1.65
14x22 "	3.25

No. 897. "Michallet." White

	Each
5x 7 inches.....	\$.30
7x10 " .....	.50
9x12 " .....	.65
10x14 " .....	.95
12x18 "	1.00
18x24 "	2.00

No. 898. "Globe" (Trade Mark) Drawing Block

Made from High Grade Imported White Drawing Paper. Used for Charcoal, Crayon or Pencil

These sheets are bound only at one side and end. Has a Manila top sheet to remain permanently on block, being hinged with cloth at upper end. Each one comes in a very heavy Manila paper pocket or envelope with ruling for name, etc.

9x12 inches, 16 leaves.....!..... Each \$0.20

No. 899. "Lenox" (Trade Mark) High School Block

White Paper, Medium Quality

Each
9x12 inches, 20 sheets.....\$0.20

No. 900. Forestville (Trade Mark) Normal School Block

White Paper, Medium Quality, bound with strong hinged cover

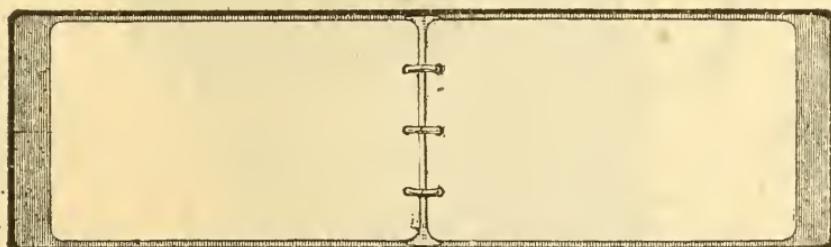
Each
8½x11 inches.....\$0.20

No. 901. "Lakeville" (Trade Mark) Drawing Book

Press Board Covers and Cloth Hinge, Interleaved with Tissue. Round Corners. Good Quality Paper

7x10 inches, 12 leaves.....!..... Each \$0.15
7x10 " 24 "25

No. 903. "Arto" Loose Leaf Sketch Books



Practical, Durable and Convenient

The device for holding and releasing the leaves is simple and effective. The books are cloth bound and hold a good quantity of paper.

New loose leaves can be made by punching holes in the proper place with a hand punch.

Filled with 32 Leaves of Drawing Paper

Each	Each
No. 2, size 5 x 7¾ inches.....	\$0.50
No. 4, " 6½ x 9 " .....	.60
No. 6, " 6½ x 10 " .....	.70

Filled with 24 Leaves of Whatman's Water Color Paper

Each	Each
No. 12, size 5 x 7¾ inches.....	\$0.65
No. 14, " 6½ x 9 " .....	.75
No. 16, " 6½ x 10 " .....	.85

Refills Paper Only for "Arto" Sketch Books

Punched Ready for Insertion

Per set of
32 leaves

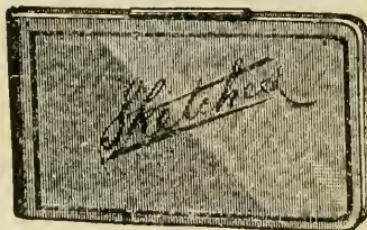
For No. 2 Drawing Paper only....	\$0.18
" " 4 " " " .....	.25
" " 6 " " " .....	.30

Per set of
24 leaves

For No. 12 Water Color Paper only....	\$0.30
" " 14 " " " .....	.40
" " 16 " " " .....	.50

No. 902. "Tourist's" Sketch Books

Stiff Canvas Covers, with Loop for Pencil, Stamped on Cover, "Sketches."
24 leaves. White Paper.



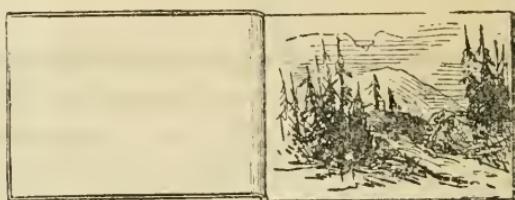
	Each		Each
4 x 7 inches.....	\$0.25	8 x 10 inches.....	\$0.45
5½ x 8 inches.....	.30	9 x 11 inches.....	.55
6 x 8½ inches.....	.35	10 x 14 inches.....	.70

No. 904. "Flexible," Canvas Covered Sketch Books

Popular Sketch Books of medium quality paper, at low prices.
28 leaves. White Paper.



	Each		Each
3½ x 5½ inches.....	\$.10	6 x 8½ inches.....	\$.25
4½ x 6½ inches.....	.15	7 x 10 inches.....	.30
5¼ x 8 inches.....	.20	8½ x 11 inches.....	.35



No. 906. Water Color Sketcher's Pocket Book

Made from thick "Illustration" Paper and containing 40 leaves. Bound with linen cover.

	Each
3½ x 5 inches.....	\$.20
5 x 7 inches.....	.30
5½ x 9 inches.....	.40
7 x 10 inches.....	.50

No. 907. "Cartridge" Sketch Books

Stiff Canvas Cover with Pencil Loop. Made of fine Cartridge Drawing Paper with Elastic Bands to Fasten. May be used for Water Color. 42 leaves.

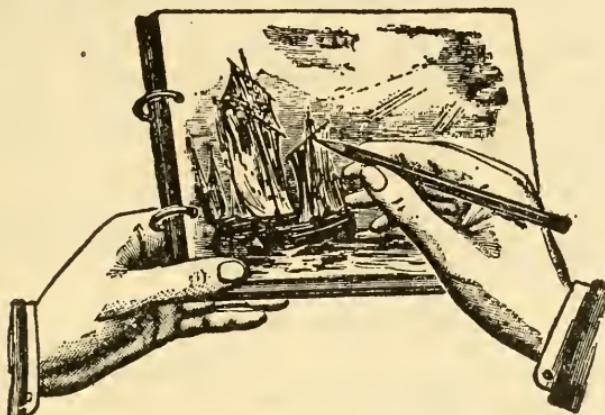
	Each
5 x 7 inches.....	\$.45
7 x 10 inches.....	1.00
10 x 14 inches.....	2.00

No. 908. Whatman's Sketch Books

Whatman's Water Color Paper. Bound in Cloth. Leather Back, with Loop for Pencil.

	Each		Each
4½ x 6 inches.....	\$.50	7 x 10 inches.....	\$1.00
5 x 7 inches.....	.60	10 x 14 inches.....	1.70

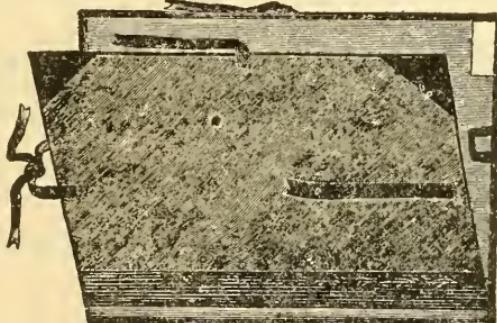
No. 909. Patent "Ring Bound" Sketch Books



Made of Whatman's best "Perfect" Paper in cold pressed and in rough surfaces.

4½ x 5½ inches.	30 leaves.	Each, \$0.50
5 x 7 "	" "	" .60
5½ x 9 "	" "	" .75
7 x 10 "	" "	" 1.00

PORFOLIOS



No. 910. Cloth Back and Corners, Paper Sides

10 x 14 inches.....	Each, \$0.40	17 x 22 inches.....	Each, \$0.80
12 x 16 "	.50	20 x 26 "	.90
14 x 18 "	.60	23 x 31 "	1.50

No. 912. Fine Leather Backs and Corners, Cloth Sides with Inside Flaps

10 x 14 inches.....	Each, \$0.75	17 x 22 inches.....	Each, \$1.50
12 x 16 "	1.00	20 x 26 "	2.00
14 x 18 "	1.25	23 x 31 "	2.50

No. 914. "Institute" Portfolio

Size, 20 x 25, extra heavy sides, back and corners of brown canvas, brown marbled paper sides. Used also in art schools for drawings, board being size for charcoal paper, which is held in place by wooden spring clothes pins at edges.....Each, \$0.75.

Our portfolios are superior to most others, being made in our own shop.
Special sizes made to order. Prices quoted on request—state how many wanted.

Embossed Mat Boards

White, Cream, and Light Gray with Fine-Grained Surface

"Sand" (eggshell) surface, finished both sides. White on one side with Cream or Gray on the other; either surface can be used.

No. 4036. Thin, 30 x 40 inches.....	Per sheet, \$0.25
" 3036. Thick, 30 x 40 inches.....	" .30
" 2036. Double, 30 x 40 inches.....	" .40
" 1536. Triple, 30 x 40 inches.....	" .55
" 2036. Double, 38 x 56 inches.....	" .75
" 2036. Double Thick, 32 x 48 inches.....	" .65

In ordering, state whether white and cream or white and gray is wanted. White and cream is always sent unless white and gray is specified.

Water Color Mat Boards

The surface finished in imitation of cold pressed paper. Faced with water color paper of fair quality, for water color work and picture mats.

No. 4032. Thin, 30 x 40 inches.....	Per sheet, \$0.35
" 2032. Double Thick, 30 x 40 inches.....	" .60

Veined or Morocco Surface Mat Boards

In White and Colors

Finished on both sides; either surface can be used; delicate tints for water colors or matting pictures.

No. 3031. Thick, 22 x 34 inches; colors, white and cream.....	Per sheet, \$0.35
" 3031. Thick, 22 x 34 inches; colors, white and very light blue....	" .35
" 3031. Thick, 22 x 34 inches; colors, white and very light green....	" .35
" 3031. Thick, 22 x 34 inches; colors, cream and very light pink..	" .35

No. 3035. Smooth Dull Surface Mat Boards

In White and Colors

Extra quality, hand mounted smooth surface, white back lined.

Thick, 30 x 40 inches, white.....	Per sheet, \$0.50
Thick, 30 x 40 inches, in colors.....	" .30

Light Gray	Nut Brown	Dark Green
Dark Gray	Chocolate Brown	Ivy Green
Black	Royal Brown	Carmine or Ruby
Cream	Sepia Brown	Wine or Maroon

No. 3037. Colored Felt Surface Mat Boards

Extra quality, hand mounted, white back lined.

Thick, 30 x 40 inches, in colors.....	Per sheet, \$0.35
---------------------------------------	-------------------

Hunters' Green	Scarlet	Light Gray
Emerald Green	Dark Red	Dark Gray
Russet Green	Chestnut Brown	
Olive Green	Court Olive	

Cutting Papers and Boards, etc., to Size

We cut boards, papers, celluloid, etc., into cards or pieces of any desired size. We also cut papers and boards in quantity into any fancy or special shape if pattern is sent. Stock to be cut should be not over thirty inches wide. A reasonable charge is made for time and the use of cutting machine.

"Saxe" Poster Boards

Smooth surface, very useful for small mats or mounting pictures.

No. 5035. Thin, 30 x 40 inches. Colors: Scarlet, Green, Brown, Black, Gray.
Per sheet, \$0.15; per doz., \$1.50.

Fancy Mat or Card Boards

Used largely for making Decorative Novelties. Various surfaces and tints. Adapted for Picture Mats, Mounts, Fancy Cards, Booklet Covers, and Water Color Painting.

No. 132-A.	Torchon or Imitation C. P. surface, white only, 22 x 34 inches.....	\$0.20
" 131-A.	Veined surface, white only, 22 x 34 inches.....	.20
" 136-A.	Sand or Eggshell surface.....	.20
	{ Pink Tint 22 x 34 inches .20	
	{ Light Blue 22 x 34 inches .20	
	{ Cream 22 x 34 inches .20	
	{ Gray 22 x 34 inches .20	
	{ Light Green 22 x 34 inches .20	
	{ Olive Green 22 x 34 inches .25	
	{ Golden Rod Yellow 22 x 34 inches .25	
	{ Carmine 22 x 34 inches .25	
	{ Scotch Gray 22 x 34 inches .25	
No. 136.	Sand or Eggshell surface.....	.20
" 135-A.	Coquille, fine stipple surface, white only.....	.25
" 134-A.	Old Style Water Color Board, white only.....	.35
" 130-A.	Linen Surface, white only.....	.20
" 148.	Seal Finish surface, white.....	.20
" 148.	Seal Finish surface, pink.....	.20
" 336-A.	Extra Thick Eggshell surface, white only.....	.40

Gilt or "Gold" Mat Boards

Superior quality, embossed and smooth surfaces. The color of our Gilt Boards closely matches Gold Leaf and will not tarnish soon. Each sheet is packed in tissue paper.

	Sheet
Gilt No. 50. Thin, smooth surface, 30 x 40 inches.....	\$1.30
Gilt No. 30. Thick, embossed surface, 30 x 40 inches.....	1.20
Gilt No. 20. Double thick, embossed surface, 30 x 40 inches.....	1.30
No. 56. Bronze Gilt Board, thick, smooth surface, 30 x 40 inches. A cheap board, but good value for the money.....	.70

Mounting Boards in Colors

Smooth, Felt Finished Surface, for mounting photographs, platinums, colored prints, calendar mounts, etc.

No. 115. Thin, Carbon Black.....	{ 22 x 28 inches.....	Sheet \$0.15
No. 115. " Dark Brown.....		
No. 115. " Ivy Green.....		
No. 115. " Scotch Gray.....		
10 Ply Thick, Carbon Black.....	{ 22 x 28 inches.....	Sheet \$0.20
10 Ply " Dark Brown.....		
10 Ply " Ivy Green.....		
10 Ply " Scotch Gray.....		

Wood Veneer Mat Board

Real Wood Veneered on Stout Mounting Board

Can be stained to match the prevailing finishes of Picture Frame Mouldings, producing beautiful and harmonious effects. Sheet
Walnut and Natural Oak..... Sheets 22 x 32 inches, \$0.80
Gray or Weathered Oak, Brown Oak, Flemish Oak, and Green Oak, 22x32 inches 1.00

White Mounting Board

Superior Quality, for mounting Pictures, Passepartout Backs, Etc.

2 Ply, White only, 22x28 inches.....	Sheet \$0.06
4 " " " "	10
6 " " " "	12
8 " " " "	15
10 " " " "	18
12 " " " "	20

Mounting Boards—Gray, White and Gray

10 " White and Gray, 30x40 inches superior quality	Sheet .45
10 " Light Gray and White, 22x28 inches superior quality	20
10 " Olive Drab or Tea Gray, 22x28 inches superior quality	20
10 " "C" Gray, Extra quality, (Very smooth).....	30

Pulp Board

For Mounting Pictures, and Backs for Framing

No. 50. 30½x40½ inches, 50 sheets in bundle.....	Sheet \$0.11
No. 40. 30½x40½ " 40 " " "	1
No. 25. 30½x40½ " 25 " " "	2
No. 20. 30½x40½ " 20 " " "	3

Other sizes and thicknesses furnished.

Rough Torchon Papers

For Covering Mats and Photo Frames for Water Color Decoration

No. 800. White, Rough, 22x30 inches	Sheet \$0.20
No. 800. " " 27x40 " .....	.40
No. 804. Cream, Slight Grain or Rough, 22x30 inches.....	.40

Thin Colored Mat Papers

In sheets 30x40 inches.

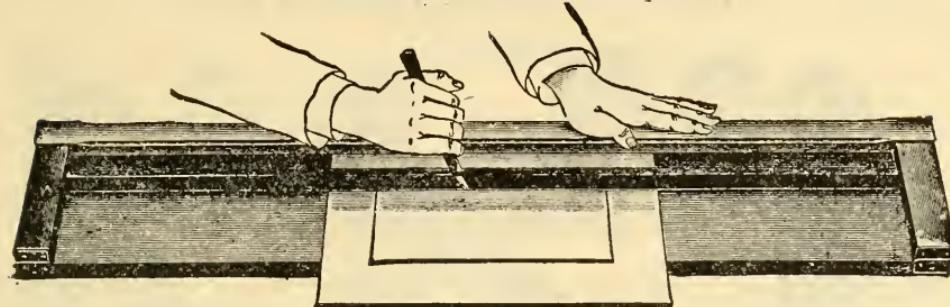
No. 0035. Smooth Surface; Colors: White, Cream, Light and Dark Grays, Nut Brown, Sepia, Chocolate Brown, Dark Green, Black, Wine, Scarlet, Ivy Green, Mottled Green, Mottled Gray.....	Sheet \$0.15
No. 0036. Eggshell Surface; White and Gray.....	15
No. 137A. Raw Silk Fibre Surface; Colors: Scarlet, Hunter's Green, Court Gray, Brown, Blood Red, Mahogany, Russet Green, Navy Blue, Golden Rod and Olive Green.....	\$0.15

Blotting Paper

In sheets 19x25 inches.

Colors—White, Blue, Buff, Canary and Pink.....	\$0.07
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The Forest Mat Cutter



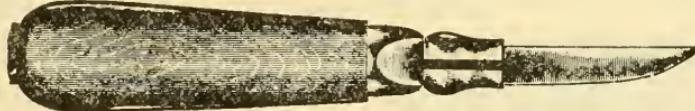
A very simple device, with steel bevel edge, by use of which any one with little practice can make their own picture mats. It is the cheapest, simplest, and most practical Mat Cutter on the market. More of them in use than all the other makes combined. Any one can use it. Will earn you many times its cost in a few weeks.
No. 3 Mat Cutter.....\$3.25 net

Mat Cutting Machines For Making Oval and Round Openings in Mats

Best results: Satisfactory to use

No. A. The style "A" Machine is placed on a table with the mat board under the machine. The bars are graduated to inches and quarter inches whereby the operator can set the machine instantly to cut the size of opening wanted. The handle is then revolved to cut the mat. Machine cuts any circle up to 22 in. diameter and any oval up to 22 x 32 with bevel or square edge.
Style A, price.....Each \$30.00
No. B. Style "B" Machine cuts circles up to 15 inches and ovals up to 15x22 inches. Style B, price.....Each, 22.50

No. 1 Mat Knife



Cut one-half size

Round wood handle, blade $\frac{3}{8}$ inch wide, $4\frac{3}{4}$ inches long, of finest tempered steel; back of handle has an adjustable or extension slot used to regulate the length of blade.
Handle and Blade, complete.....Each, \$0.50 net
Blades only....." .15 "

No. 2 Mat Knife



Cut two thirds size

The most practical Mat Knife made; a heavy brass-bound and hardwood handle that can be gripped firmly in the hand. Blade 7 inches long.
This Knife is especially adapted for use with the Forest Mat Cutter.
Handle and Blade, complete.....Each, \$1.25 net
Blades only....." .25 "

Thumb Tacks or Drawing Pins



1780M



1800M



1820M



1850M



1845M



1840M

German Silver Tacks, Steel Points, Screwed in and Riveted, Convex Heads

No. 1780M. $\frac{3}{8}$ inch.... Per dozen, \$0.60 | No. 1800M. $\frac{1}{2}$ inch.... Per dozen, \$0.75
No. 1820M. $\frac{5}{8}$ inch..... Per dozen, \$0.90

Steel Stamped Thumb Tacks

No. 1840M. $\frac{5}{16}$ inch.....	Per box of 100, \$0.40	Per dozen.....	\$0.08
" 1845M. $\frac{3}{8}$ "	" " .50	" .....	.10
" 1850M. $\frac{1}{2}$ "	" " .65	" .....	.12

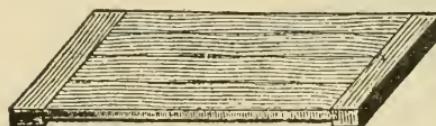
"Star" Thumb Tacks, German Silver, on Cards

No. 1860M. $\frac{3}{8}$ inch.... Per dozen, \$0.15 | No. 1880M. $\frac{1}{2}$ inch.... Per dozen, \$0.20
No. 1900M. $\frac{5}{8}$ inch..... Per dozen, \$0.25

"Star" Thumb Tacks, Brass, on Cards

No. 1920M. $\frac{3}{8}$ inch.... Per dozen, \$0.10 | No. 1930M. $\frac{1}{2}$ inch.... Per dozen, \$0.12
No. 1940M. $\frac{5}{8}$ inch..... Per dozen, \$0.15

"Star" drawing pins or thumb tacks have riveted pins. These thumb tacks, of fair quality, at a low price, are superior to ordinary makes, and very satisfactory in use.



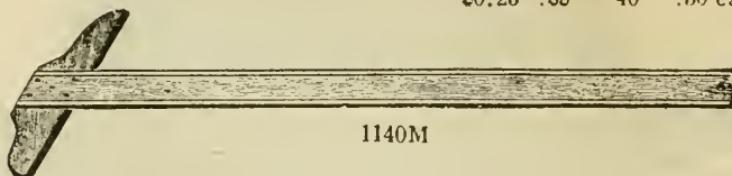
Drawing Boards

These boards are made of best seasoned material, narrow pieces of wood being carefully joined.

No. 1650M. Soft wood, clamped ledges. 13x17 16x21 18x24 20x25 23x31 inches.
\$0.60 75 .85 .90 1.25 each.

T Squares

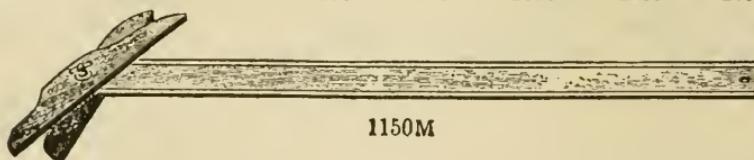
No. 1110M. Cherry blade, with fixed head. 18 24 30 36 inches.
\$0.25 .30 40 .50 each.



1140M

No. 1140M. Ash, hardwood lined blade, fine finish, black walnut head, fixed.

18	24	30	36	42	48	54	60	72	inches.
80.50	.60	.70	.85	1.00	1.20	1.50	2.00	2.50	each.

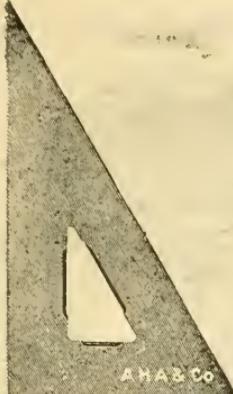


1150M

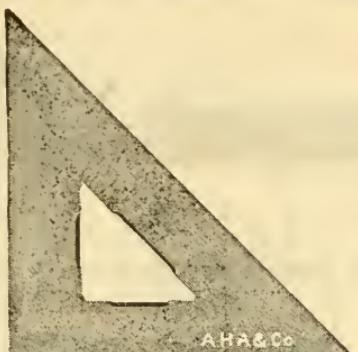
No. 1150M. Ash, hardwood lined blade, fine finish, walnut shifting head and swivel.

24	30	36	42	48	54	60	72	inches.
\$1.35	1.45	1.60	1.75	2.00	2.25	2.75	3.50	each.

Triangles



No. 1350M. 30x60°



No. 1360M. 45°



No. 1400M. 30x60°

Wooden Triangles

No. 1300M. Pearwood, solid, 30x60°

Inches.....		7	9		
Each		\$0.10	\$0.12		

No. 1305M. Pearwood, solid, 45°

Inches.....		6	7½		
Each .....		.10	.12		

No. 1310M. Pearwood, framed, 30 x 60°

Inches		7	9	11	14
Each		\$0.18	\$0.24	\$0.30	\$0.35

No. 1315M. Pearwood, framed, 45°

Inches		5¾	7½	9	11½
Each		\$0.18	\$0.24	\$0.30	\$0.35

Transparent Amber and Hard Rubber Triangles

Transparent Amber Triangles are free from most of the faults of other kinds. Being transparent, they permit points, lines and figures to be found much more readily than any other kind, and yet have sufficient color to show their form.

They cast a very slight shadow, and show lines plainly as they are being drawn. They can be washed free of ink or stains, and do not "sweat" nor collect greasy dust like rubber, and have been found very satisfactory wherever used. Also they are not liable to be broken, and will not dent or "nick" in use.

No. 1350M. Amber Triangles, 30x60°

Inches.....	4	5	6	7	8	9	10	12	14	16
Each.....	\$0.25	.35	.40	.45	.55	.65	.75	1.00	1.60	2.40

No. 1360M. Amber Triangles, 45°

Inches.....	4	5	6	7	8	9	10	12	14	16
Each.....	\$0.35	.45	.55	.65	.75	.95	1.10	1.60	2.20	3.15

NOTE—The inner bevel Triangles, Nos. 1350M and 1360M, permit of picking up the triangles without the possibility of its slipping over newly made ink lines; its advantages will be readily seen and appreciated.

No. 1400M. Hard Rubber Triangles, 30x60°

Inches 4	5	6	7	8	9	10	11	12	13	14	15	16
Each \$0.15	.20	.25	.30	.35	.40	.45	.55	.60	.75	1.00	1.25	1.50

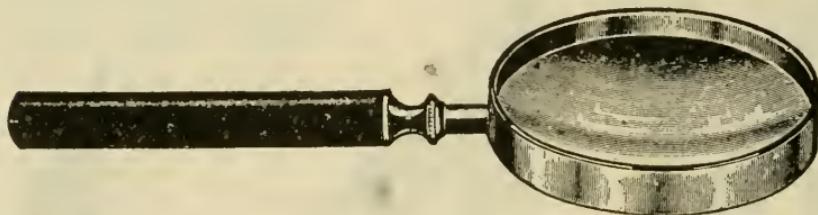
No. 1420M. Hard Rubber Triangles, 45°

Inches 4	5	6	7	8	9	10	11	12	13	14	15	16
Each \$.25	.30	.35	.40	.45	.50	.60	.75	1.00	1.25	1.50	1.75	2.20

For Thumb Tacks, Drawing Boards and T Squares, see page 153.

See our Drawing Material catalogue for a complete line of Architects', Engineers', Surveyors' and Draughtsmen's instruments and supplies not found in this catalogue.

No. 1025. Magnifying or Reading Glasses



Superior Quality, German Silver Rim, Ebony Handle

	Diameter	Each		Diameter	Each	
No. 1025.	2 inches.....	\$0.60		No. 1025.	4 inches.....	\$1.75
" 1025.	2½ " .....	.75	" 1025.	4½ "	2.50
" 1025.	3 "	1.00	" 1025.	5 "	3.50	
" 1025.	3½ "	1.45	" 1025.	5½ "	3.75	

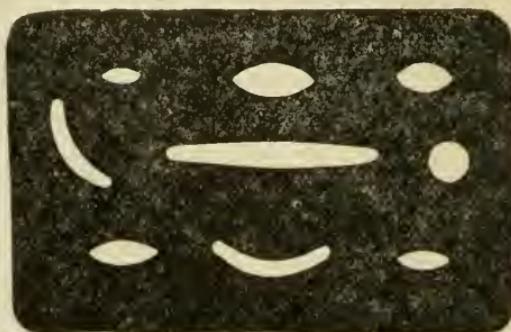
We have second-grade Magnifying Glasses at about one-fourth less in price than above. Have not as strong magnifying power as the best grade and not so highly finished.

Reducing or Diminishing Glasses

By use of these glasses the artist at his canvas can obtain the effect of viewing his work as from a distance.

	Each
No. 1026. Plain, 1½ inches diameter.....	\$0.25
" 1026C. Brass mounted, 1½ inches diameter.....	.75
" 1026D. German silver mounted, 2½ inches diameter, with ebony handle....	1.50
" 1026E. German silver mounted, 3 inches diameter, with ebony handle....	2.50
" 1026F. German silver mounted, 4 inches diameter, with ebony handle....	3.50
" 1026G. German silver mounted, 5 inches diameter, with ebony handle....	4.50

Erasing Shield



2624

No. 2624. Metal Erasing Shield, thin and flexible, used for making corrections on pencil or ink drawings. Lay the proper opening over part to be erased to prevent destroying the adjoining lines..... Each, \$0.20

Fine Steel Pens for Pen and Ink Sketching, Etc.

(About $\frac{1}{2}$ Actual Size.)

No.		Each	Dozen
2630.	Lithographic Crow Quill, Joseph Gillott's No. 659	\$0.05	\$0.56
2631.	Supertine Long Shoulder Crow Quill. Joseph Gillott's No. 850	.10	.75
2632.	Lithographic Pen, Joseph Gillott's No. 290	.05	.50
2633.	Mapping Pen, " " 291	.05	.50
2634.	Mapping or Ladies' Pen " 170	.10	
2635.	Lettering Pen " 303	.15	
2636.	Lettering Pen " 404	.10	
2637.	French Crow Quill Pen, with holder on each pen	.05	.85
2638.	Supertine Drawing Pen, Joseph Gillott's No. 1000	.15	1.25
2639.	"Tit Quill" " "	.15	1.25

"Tit Quill" Pen has a point as delicately fine as No. 1000 Gillott's, but superior because it will make strokes up or down or in any direction with equal facility.



No. 2640

Each Dozen

No.		Each	Dozen
2640.	Ebony Pen Holders for Nos. 2630 and 2631.....	\$0.10	
2640A.	Red finished Wood Crow Quill Pen Holders for Pens Nos. 2630 and 2631.....	.05	
	A very handy crow quill pen holder, much more convenient than the thin sticks accompanying each card of French pens.		
2641.	Pen Holder for Nos. 2632 to 2636 .....		.25

Round Writing Pens



No. 2652



No. 2653

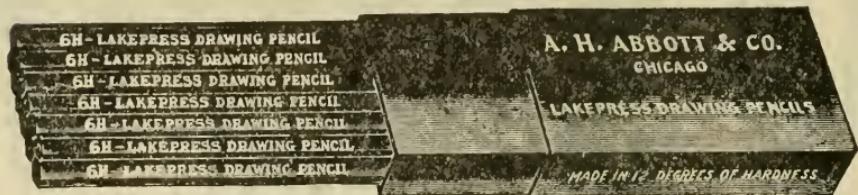
No. 2652.	Pens, single pointed. Nos. 1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6; Any one number.....	per doz., .15	per $\frac{1}{4}$ gross, \$0.25
No. 2653.	Pens, double pointed, Nos. 10, 20, 30, 40, 50, 60, 70, 80, 90; Any one number.....	per doz., .15	per $\frac{1}{4}$ gross, .65
	Per dozen.....		.35
No. 2653A	Three Pointed Pen, for ornamental work.....	per doz., .50	

Above illustrations are about two-thirds size of the goods

A. H. ABBOTT & CO.'S
"LAKEPRESS" PENCILS

TRADE MARK

"THE BEST FIVE-CENT PENCIL ON THE MARKET!"



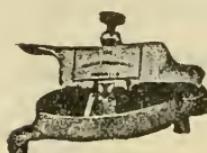
The Lakepress Drawing Pencils are a superior grade, containing a fine quality of graphite, which will always have a uniformity of hardness. The points will be found to outwear almost any other make, and the many degrees of hardness will be found suitable for the architect, engineer, artist, designer, or the accountant.

The degree of the lead, as indicated upon each pencil, does not vary. The lead is very pure and homogeneous, and, when applied to paper or other surfaces, can be readily removed with rubber.

No. 2465. "Lakepress" Drawing Pencil, yellow polished, hexagon,
 6B. 4B. 3B. 2B. B. HB. F. H. 2H. 3H. 4H. 5H. 6H.

Price, all degrees Each, \$0.05; dozen, \$0.60
 The different grades of hardness here enumerated have been universally adopted.

The "Handy" Pencil Sharpener
Simple, Efficient, Convenient



Reduced Cut

This sharpener affords to everybody at a very low cost an opportunity to work with perfect pencil points. It has no cogs or wheels nor any complicated parts to get out of adjustment. A little boy or girl can use it with perfect results. It has two blades which may easily be reground and sharpened. Is a practical sharpener at a low price, and is just as efficient as the complicated, expensive kinds. Each.....\$1.00

EXPLANATION OF THE GRADES OF HARDNESS OF PENCILS

Adopted by Artists, Architects, and Draughtsmen.

**Grading for
Drawing Pencils**

		Corresponding to Grades Expressed in Numbers
6B.	Softest and blackest.	
5B.	Extra soft and extra black, for rich, deep shading.	
4B.	Very soft and very black, for rich, deep shading.	
3B.	Very soft, for deep shading.	
2B.	Soft and black, for deep shading.....	No. 1
B.	Soft, for ordinary shading.	
HB.	Medium soft, for fine sketching.....	No. 2
F.	Firm and medium, for fine drawing.....	No. 3
H.	Moderately hard, for light sketching.	
2H.	Hard, for fine outline drawing.....	No. 4
3H.	Very hard, for architectural drawing.	
4H.	Extra hard.....	No. 5
5H.	Extra extra hard, for drawing on wood, and for accountants' use.	
6H.		
7H.	} Hardest, for architectural and mechanical drawing.	
8H.		

Hardtmuth's "Koh-i-noor" Drawing Pencils



No. 2490

Hexagon, Yellow, Polished Cedar. Made of the finest compressed lead and very carefully graded. In Boxes of One Dozen Pencils.
Twelve Dozen in a Carton.

No.		Each
2490.	"Koh-i-noor" Hexagon Pencils, 9H, 8H, 7H, 6H, 5H, 4H, 3H, 2H, H,	
2491	"Koh-i-noor" Hexagon Pencils, 4B (very soft and black).....	\$0.10
	F, HB, B, 2B, and 3B.....	.10
2492.	" " " " 5B and 6B (extra soft and black).....	.10
2492B.	" " " " with rubber tip, HB., medium hardness..	.15
2492A.	"Koh-i-noor" Round Pencil, made only in HB, medium hardness.....	.10

"Koh-i-noor" Everpointed Lead Pencils

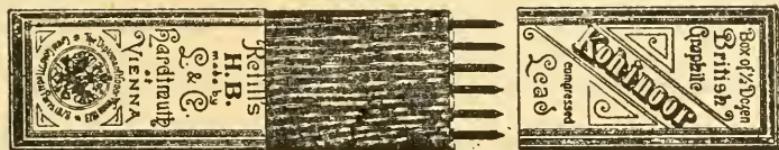


No. 2493. Especially useful for Architects, Draftsmen, Artists, and Photographic Retouching, etc. Packed in boxes of one-half dozen pencils.

	Each
Hexagon, with Lead, 9H to 3B.....	\$0.25
" " 4B .....	.30
" " " 5B and 6B.....	.35
" Double Ends. F and 2H or 2B and HB.....	.40

When ordering, please state hardness desired.

"Koh-i-noor" Leads to Refill Above Holders



No. 2494

No. 2494. Hardtmuth's "Koh-i-noor" Leads to refill pencils and compasses.

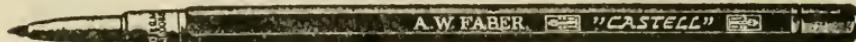
	Each
9H to 3B. 6 Leads in a box.....	\$0.10
4B, 6 " " " "	.12
5B and 6B, 6 " " " "	.15

When ordering, please state hardness desired.

A. W. Faber's Lead Pencils

No. 2500.	"Castell" Hexagon, green, polished cedar.	All degrees 8H to 6B....	\$0.10
No. 2503.	Hexagon, gilt, red, polished, Nos. 1 to 5.....		.05
No. 2506.	English, round, natural cedar polished, 6H to 4B.....		.05

"Castell" Artist's Pencils with Movable Leads



		Each
No. 2509.	"Castell" hexagon, double ends, F and 2H, or 2B and H. B.....	\$0.40
No. 2509A.	" " 3B and 4B.....	.35
No. 2509B.	" " 5B and 6B.....	.35
No. 2510.	" " with movable leads, 6H to 2B.....	.25

"Castell" Leads for Compasses and Movable Holders

		Each
No. 2520.	Leads for Movable Holders, 8H to 2B, 6 in a box.....	\$.65
No. 2521.	" " " 3B or 4B, 6 " .....	.75
No. 2522.	" " " 5B or 6B, 6 " .....	.85

"Koh-i-noor" Pencil Sets

		Each
No. 2555.	"Koh-i-noor" School Pencil Set, containing 5 pencils, 1 rubber eraser, and 4 thumb tacks.....	\$.50
No. 2560.	"Koh-i-noor" School Pencil Set, containing 7 pencils, 1 rubber eraser, and 4 thumb tacks.....	.65

A. W. Faber's Lead Pencils, in Boxes

		Per Box
No. 2545.	Castell, hexagon, polygrades, 5 in a box.....	\$1.00
No. 2545.	" " " 7 "	1.25
No. 2545.	" " " 10 "	1.75
No. 2547.	English, round, polygrades, 5 in a box .....	.60
No. 2547.	" " " 7 " .....	.75
No. 2547.	" " " 10 " .....	.85

Colored Crayon Pencils

Wax Crayons in Wood (Creta Lævis), for Drawing or Sketching

		Each
No. 2526.	In wood, all colors.....	\$.12
		Box
No. 2527.	In boxes of 6 assorted Colors.....	\$.75
No. 2527.	" " 12 "	1.25
No. 2527.	" " 18 "	2.00
No. 2527.	" " 24 "	2.50
No. 2527.	" " 36 "	3.50
No. 2527.	" " 48 "	4.50
No. 662.	7 in a box, full length.....	.35

No. 2619. Art Gum Eraser

A dry cleaner with no grit or grease.

Wears itself away, but does not wear the paper.

For erasing pencil marks and cleaning paper, pictures, gloves, tracings, books, leather, canvas, tan and white shoes, etc.

No. 2593. Size, 2 x 3 x 3 inches.....	Each, \$0.25
No. 2594. Size, 1 x 2 x 3 inches.....	" .15
No. 2595. Size, 1½ x 1½ x 2¼ inches.....	" .10
No. 2596. Size, 1½-inch cube.....	" .05

Sponge Rubber

For Cleaning Drawings, Engravings, Picture Mats, Etc.



No. 2616

A very superior quality, firm; does not crumble or harden.

No. 2614. Small Size, 1 x 1 x 1 inches.....	Each, \$0.10
No. 2615. Medium Size, 5/8 x 1 1/4 x 2 1/2 " (Solid Back).....	" .30
No. 2616. " " 1 x 2 x 3 " "	" .55
No. 2617. Large " 1 x 2 x 4 " "	" .60
No. 2618. Mammoth " 1 x 4 x 6 " "	" 1.80

Faber's Rubber Erasers

Emerald and Ruby Erasers

Each

No. 2589 (111). Emerald (Green) Eraser, Small.....	\$0.05
No. 2591 (211). Emerald (Green) Eraser, Large.....	.10
No. 2592 (112). Ruby (Red) Eraser, Small.....	.05
No. 2593 (212). Ruby (Red) Eraser, Large.....	.10

Kneaded Erasers

For erasing pencil marks and cleaning drawings. Works rapidly and does not injure surface of paper. May be kneaded into any desired shape.

	Each	Doz.
No. 2580, small (or 1222)	\$0.05	\$0.55
No. 2582, large (or 1224) .....	.10	1.05

Faber's Artists' Rubber, Ink, and Pencil Erasers

60 to lb. 40 to lb. 30 to lb. 20 to lb. 8 to lb. 4 to lb.

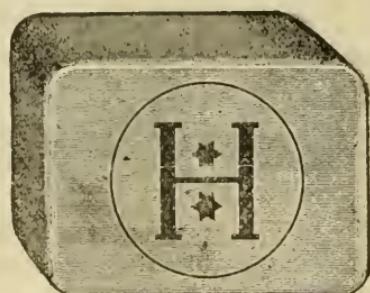
No. 2600. White Artists' Erasers, Each, \$0.04	\$0.05	\$0.07	\$0.10	\$0.25	\$0.50
				Each	Per lb.
No. 2601. Faber's Natural or Pure Virgin Rubber, in cakes, \$0.20 to \$0.50					\$3.50
				Each	Dozen
No. 2603. Ink Eraser, Small.....	\$0.05		\$0.60		\$4.20
No. 2604. " " Large .....	.10		1.00		7.50
No. 2605. " " Extra Large.....	.20		1.90		....
				Each	Dozen
No. 2606. Ink and Pencil Eraser, Wood Center. Small.....		\$0.12		\$1.20	
No. 2607. " " " " " Mammoth .....			.25		2.50

Rubber Erasers for Pencil and Crayon

Hardtmuth's "Pliable" Rubber Erasers

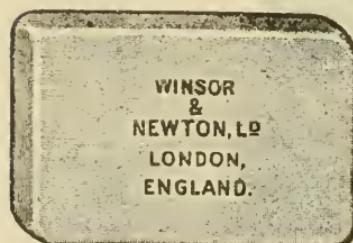
The grey rubber will be found to erase easily and without injury to either Tracing Paper or any other delicate Drawing Material used.

The pink rubber has perfect erasing qualities and is made to meet the demand for a harder eraser than the well known grey pliable rubber,



Grey or Pink Eraser, \$0.15 size

No. 2575. Grey Soft Pliable Eraser, Each.....	\$.05, .08, .10, .15, .25, .40, .75
No. 2577. Pink " " " " " .....	.05, .08, .10, .15, .25 .40, .75



Soft Rubber, \$0.10 size

Winsor & Newton's Rubber Erasers

Pliable and very satisfactory for pencil, charcoal and crayon. They do not smooch.

No. 2578. White Soft Rubber Erasers, suitable for Crayon or Pencil, Each	\$0.10 and .20
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Typewriter's Eraser

Well adapted for Crayon and Ink work.



No. 2585 (or 102). Small, wedge shape.....	Each \$0.05
No. 2587 (or 104). Large, " "	" .10



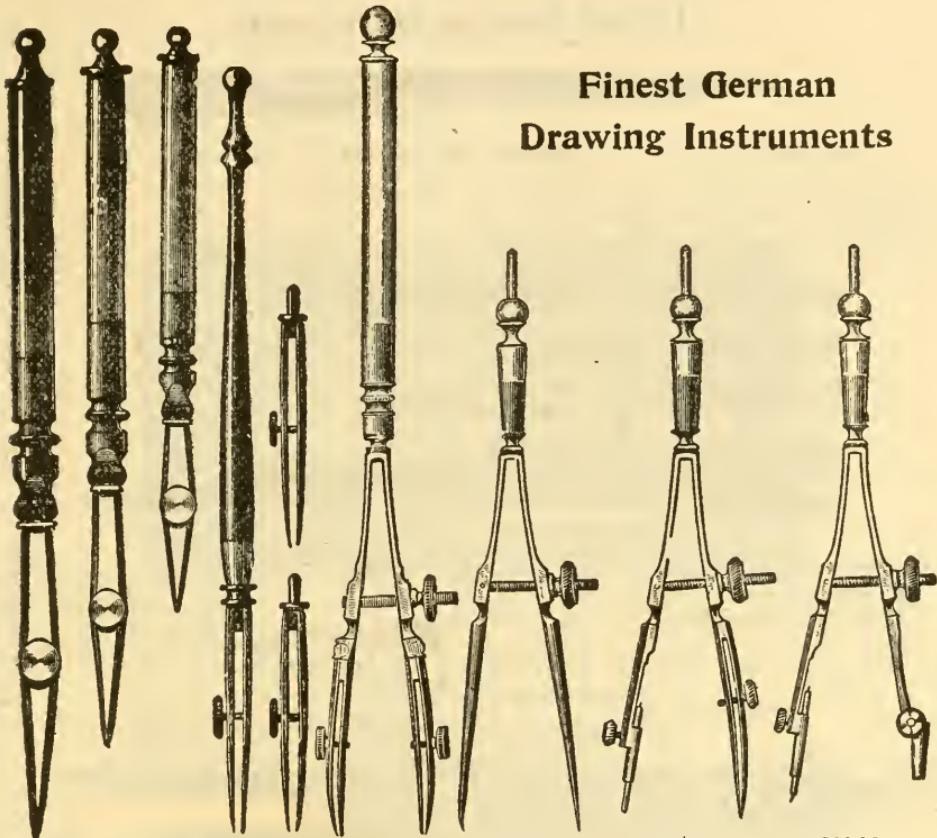
No. 2628

No. 2627. Pencil Pointer, 1 1/4 x 4 inches.....	Each, \$0.10
No. 2628. Pencil Pointer with wooden handle, 1 1/4 x 4 inches..	" .15

Crayon and Lead Pencil Pointers

Sand or Pounce Paper, Bound in Blocks.

**Finest German
Drawing Instruments**



No.		Each
371M.	Ruling Pen, 4 inch.....	\$0.40
372M.	" 5 "	.45
373M.	" 5 " common joint .....	.50
374M.	" 4 " fine joint .....	.50
375M.	" 5½ inch, fine joint (see cut).....	.55
376M.	" 4 " " and pin (see cut) .....	.60
377M.	" 5½ " " " " " " .....	.70
378M.	Hatching Pen, 5 " with 3 pens to one handle (see cut).....	1.50
379M.	" 6 " " pushing screw.....	.80
380M.	" 6 " " " " 2 pens to 1 handle	1.20
381M.	" 6 " " " " 3 " " 1 "	1.50
382M.	" 5 " with German silver blades for red ink.....	.75
383M.	" 5 " " " " " " " with joint.....	.95
384M.	" 5 " " " " " " " and pin.....	1.10
385M.	Railroad Pen, 5½ inch (see cut).....	2.50
386M.	Dotting Pen, with one wheel, 5 inch.....	1.10
388M.	Steel Spring Bow Dividers, with white handle (see cut)	1.00
389M.	" " " Pen, " " " and needle point.....	1.35
390M.	" " " Pencil " " " " (see cut).....	1.35
391M.	" " " Dividers, with German silver handle, 3½ inch.....	1.00
392M.	" " " Pen, " needle point, German silver handle, 3½ inch..	1.35
393M.	" " " Pencil " " " " " 3½ " ..	1.35
Case containing Nos. 388, 389, 390		4.55
"	" " " 391, 392, 393	4.55

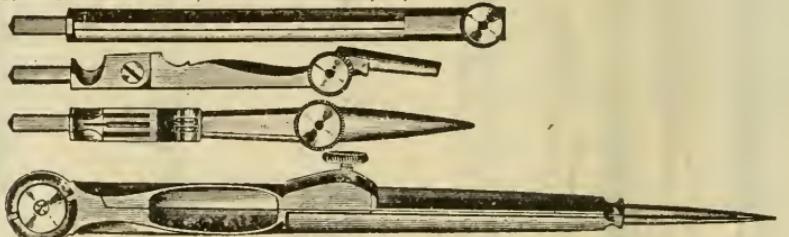
Ruling Pens Carefully Set and Sharpened, Each, \$0.25

French Drawing Instruments



Nos. 461, 462, and 463

		Each
No. 460.	Plain Dividers, brass, $4\frac{3}{4}$ inch.....	\$0.20
No. 461.	Plain Dividers, brass, $5\frac{1}{2}$ inch.....	.25
No. 462.	Plain Dividers, brass, $6\frac{1}{4}$ inch.....	.25
No. 463.	Plain Dividers, German silver, $5\frac{1}{2}$.....	.50

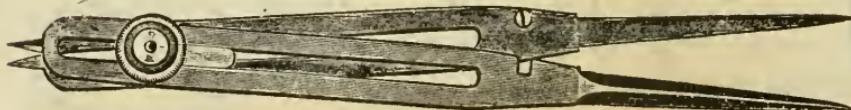


Cut showing style of Nos. 467, 468, and 469

		Each
No. 467.	Compass, brass, $4\frac{3}{4}$ inch, with pen, pencil point, and lengthening bar..	\$.50
No. 468.	Compass, brass, $5\frac{1}{2}$ inch, with pen, pencil point, and lengthening bar..	.60
No. 469.	Compass, brass, $6\frac{1}{4}$ inch, with pen, pencil point, and lengthening bar..	.65

German Drawing Instruments

Of German Silver, with Steel Points
In Morocco Pocket Case, Velvet Lined. Compasses and
Dividers with Handle



Nos. 473, 474, 475

No. 473M.	Brass, Proportional Dividers, $6\frac{1}{4}$ inch, in case.....	Each, \$2.15
No. 474M.	Brass, Proportional Dividers, 8 inch, in case.....	" 5.00
No. 475M.	German Silver, Proportional Dividers, $6\frac{1}{4}$ inch, in case.....	" 2.75

Excelsior School Compasses

No. 600.	With long pencil.....	Each, \$0.20
No. 600A.	Same, without pencil.....	" .15

For cut and description, see page 90.



No. 424M

No. 424M.	Pocket Case, containing compass, $5\frac{1}{2}$ inch, with handle, pen, pencil, lengthening bar and fixed needle point. Ruling pen, $5\frac{1}{2}$ inch, with black handle. Lead box.....	Each, \$2.25
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German Drawing Instruments

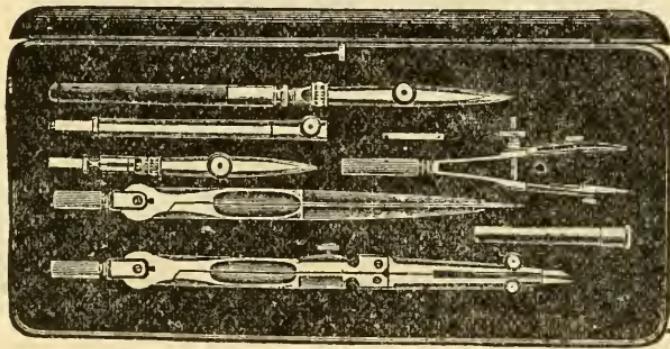
Of German Silver, with Steel
Points

In Morocco pocket case, velvet
lined. Compasses and Dividers with
handle.

German Drawing Instruments

Of German Silver, with Steel Points

In Fine Morocco Pocket Cases, Velvet Lined. Compasses and Dividers with Pivot Joint Handle



No. 420M

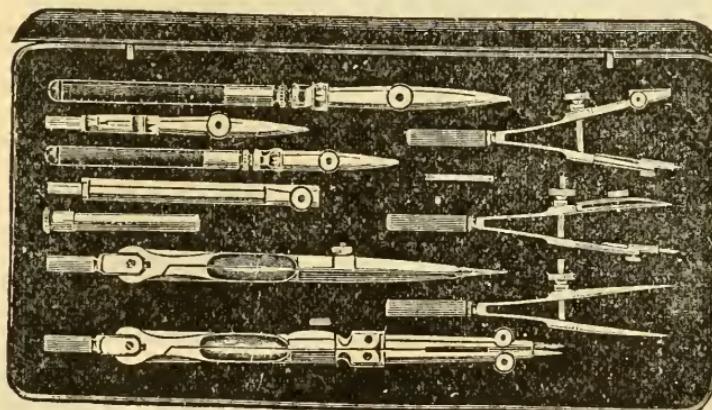
No. 420M. Pocket Case, containing compass, $5\frac{1}{2}$ inch, with pen, pencil, fixed needle point and lengthening bar.

Plain dividers, 5 inch.

Steel spring bow pen, $3\frac{1}{2}$ inch, German silver handle.

Ruling pen, $5\frac{1}{2}$ inch, joint, pin and black handle.

German silver lead box..... Each, \$6.75.



No. 423M

No. 423M. Pocket Case, containing compass, $5\frac{1}{2}$ inch, with pen, pencil, fixed needle point and lengthening bar.

Hairspring dividers, 5 inch.

Steel spring bow dividers, $3\frac{1}{2}$ inch, German silver handle.

Steel spring bow pen, $3\frac{1}{2}$ inch, German silver handle.

Steel spring bow pencil, $3\frac{1}{2}$ inch, German silver handle.

Ruling pen, $5\frac{1}{2}$ inch, black handle.

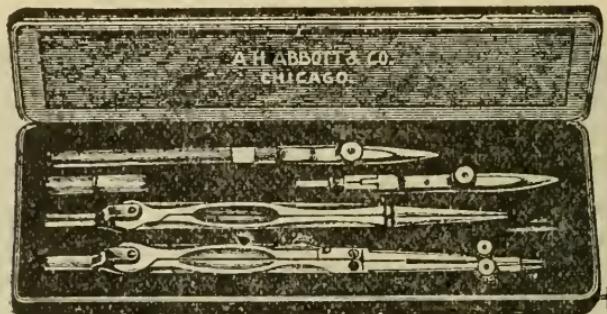
Ruling pen, $4\frac{1}{2}$ inch, black handle.

German silver lead box..... Each, \$12.75

German Drawing Instruments

Of German Silver, with Steel Points

In Morocco Pocket Cases, Velvet Lined. Compasses and Dividers With Handle



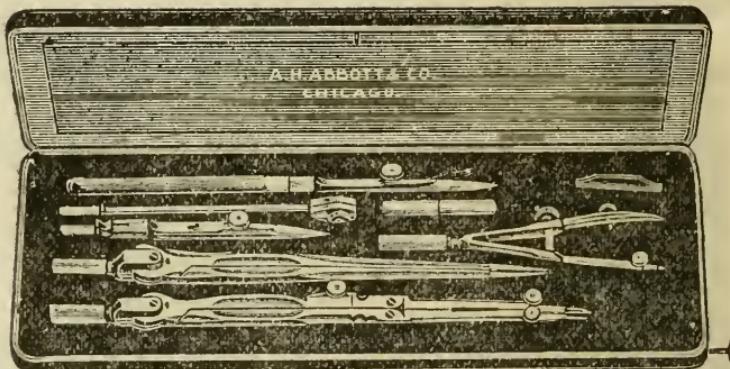
No. 425M

No. 425M. Pocket Case, containing compass, $5\frac{1}{2}$ inch, with handle, pen, pencil and fixed needle point.

Plain dividers, 5 inch, with handle, round steel points.

Ruling pen, $5\frac{1}{2}$ inch, with black handle.

German silver lead box **Each, \$2.75**



No. 426M

No. 426M. Pocket Case, containing compass, $5\frac{1}{2}$ inch, with handle, pen, pencil, fixed needle point and lengthening bar.

Plain dividers, 5 inch, with handle, round steel points.

Steel spring bow pen, $3\frac{1}{2}$ inch, German silver handle.

Ruling pen, $5\frac{1}{2}$ inch, with black handle.

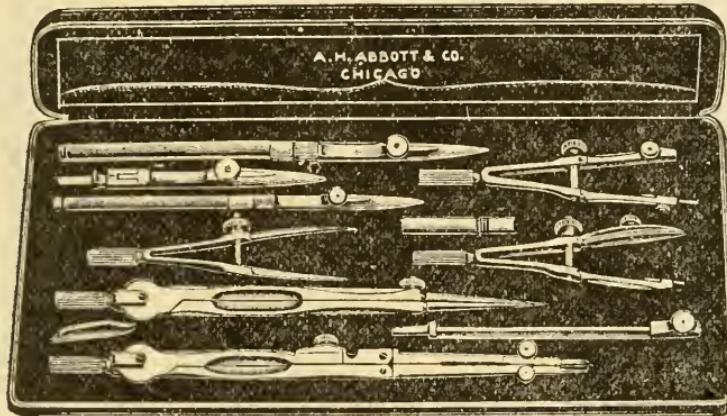
German silver lead box **Each, \$4.50**

A special feature will be found in the Compass and Divider Heads, in set No. 426M, having a new patented steel sleeve which we strongly recommend, being so constructed that the handle to the Instrument will always be at a right angle when adjusting for any radius; a feature which will be greatly appreciated by the profession or the student.

German Drawing Instruments

Of German Silver, with Steel Points

In Morocco Pocket Cases, Velvet Lined. Compasses and Dividers with Handles



No. 427M

No. 427M. Pocket Case, containing compass, $5\frac{1}{2}$ inches, with handle, pen, pencil, fixed needle point and lengthening bar.

Hairspring dividers, 5 inches, with handle, round points.

Steel spring bow dividers, $3\frac{1}{2}$ inches, German silver handle.

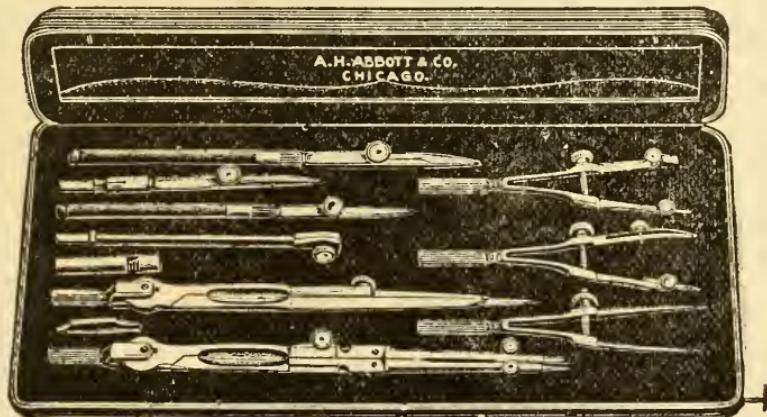
Steel spring bow pen, $3\frac{1}{2}$ inches, German silver handle.

Steel spring bow pencil, $3\frac{1}{2}$ inches, German silver handle.

Ruling pen, $5\frac{1}{2}$ inches, black handle.

Ruling pen, $4\frac{1}{2}$ inches, black handle.

German silver lead box Each, \$5.75



No. 428M

No. 428M. Pocket Case, containing compass, $5\frac{1}{2}$ inches, with handle, joint in each leg, pen, pencil, fixed needle point and lengthening bar.

Hairspring dividers, 5 inches, with handle, round points.

Steel spring bow dividers, $3\frac{1}{2}$ inches, German silver handle.

Steel spring bow pen, $3\frac{1}{2}$ inches, German silver handle.

Steel spring bow pencil, $3\frac{1}{2}$ inches, German silver handle.

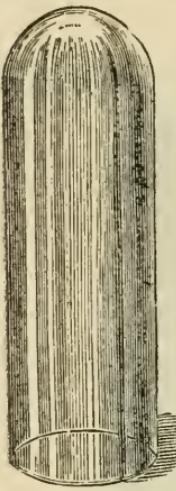
Ruling pen, $5\frac{1}{2}$ inches, with spring and ebony handle.

Ruling pen, $4\frac{1}{2}$ inches, with spring and ebony handle.

German silver lead box Each, \$7.25

A special feature will be found in the Compass and Divider Heads in set No. 428M, having a new patented steel sleeve, which we strongly recommend, being so constructed that the handle to the instrument will always be at a right angle when adjusting for any radius; a feature which will be greatly appreciated by the profession or the student.

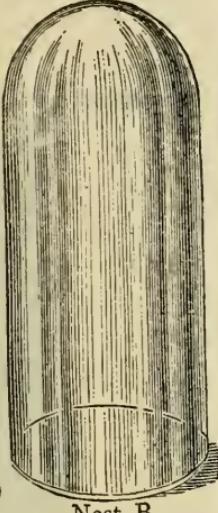
Round Glass Shades



NEST A.

Dia. H'ht.	Shade only.
3 x 8	\$0.25
3½x 8½	.25
4 x 9½	.35
4½x10½	.45
5 x12	.65
5½x13	.83
6 x14	1.00
6½x15½	1.15
7 x18½	1.38
7½x20	1.65
8 x21½	1.95
8½x23	2.20
9 x25	2.55
9½x26	2.95
10 x26½	3.30
10½x27	3.75

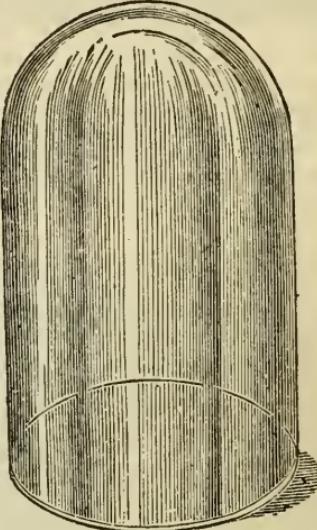
Nest A.



NEST B.

Dia. H'ht.	Shade only.
3 x 5	\$0.25
3½x 7	.25
4 x 7½	.28
4½x 8½	.35
5 x10	.50
5½x11	.70
6 x11½	.83
6½x13	1.03
7 x14½	1.18
7½x15½	1.30
8 x17	1.45
8½x18½	1.80
9 x20	2.05
9½x21	2.30
10 x22	2.55
10½x23½	3.05
11 x24½	3.50
11½x25	4.20

Nest B.



NEST C.

Dia. H'ht.	Shade only.
3 x 4	\$0.25
3½x 5½	.25
4 x 6	.25
4½x 7	.32
5 x 8	.40
5½x 9	.53
6 x 9½	.70
6½x11	.90
7 x12	1.05
7½x13	1.18
8 x14½	1.33
8½x15½	1.45
9 x16	1.70
9½x17	1.95
10 x18	2.15
10½x18½	2.35
11 x20	2.65
11½x21	3.10
12 x22	3.65
12½x23½	4.75
13 x24	5.25

Nest C.



NEST D.

Dia. H'ht.	Shade only.
4½x 5	\$0.25
5 x 6	.32
5½x 7	.45
6 x 7½	.53
6½x 9	.78
7 x10	.95
7½x11	1.08
8 x12	1.20
8½x13	1.33
9 x14½	1.50
9½x15	1.75
10 x15½	1.95
10½x16½	2.15
11 x17	2.35
11½x17½	2.55
12 x18½	2.95
12½x19	3.30
13 x20	4.00
14 x23	5.80

Nest D.

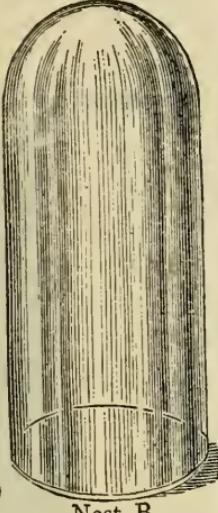


NEST E.

Dia. H'ht.	Shade only.
6 x 6½	\$0.50
6½x 7	.60
7 x 8	.80
7½x 9	.98
8 x 9½	1.08
8½x10½	1.20
9 x11	1.30
9½x11½	1.40
10 x12	1.55
10½x13	1.85
11 x14	2.05
11½x14½	2.25
12 x15½	2.50
13 x17	3.20
14 x18½	4.60
15 x20	5.80

See directions for

Nest E.



NEST F.

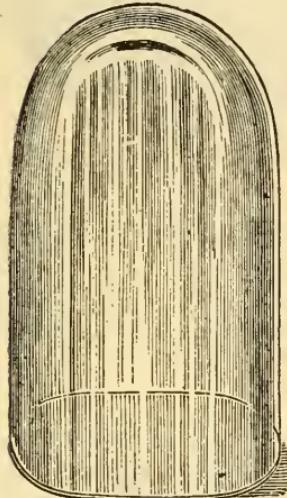
Dia. H'ht.	Shade only.
6 x 6	\$0.45
6½x 6½	.55
7 x 7	.75
7½x 7½	.85
8 x 8	1.00
8½x 8½	1.10
9 x 9	1.20
9½x 9½	1.30
10 x10	1.40
10½x10½	1.55
11 x11	1.80
12 x12	2.15
13 x13	2.55
14 x14	3.20
15 x15	4.45
16 x16	5.60

ordering on page 205.

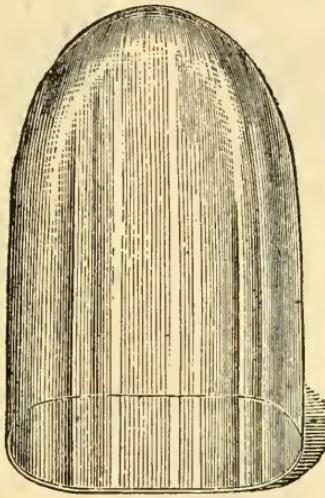
Glass Shades—Continued

Globes or Covers for Statuary, Clocks, Microscopes, Instruments, Etc.
See Directions for Ordering on Page 205.

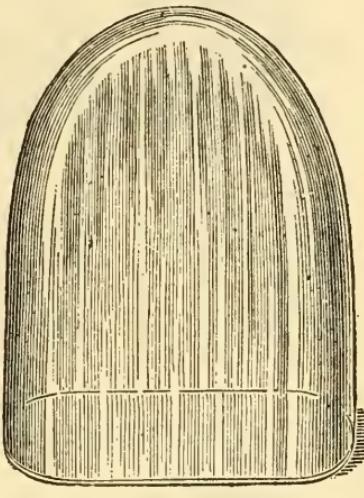
Oval Glass Shades



Nest A.



Nest B.



Nest C.

NEST A.

Wid.	Lgth.	H'ht.	Shade only
2 1/4 x 5	6	.....	\$0.60
2 3/4 x 5 1/2	7	.....	.80
3 x 6	8	.....	.95
3 1/2 x 6 1/4	8 1/2	.....	1.30
4 x 6 3/4	9 1/2	.....	1.60
4 1/2 x 7	10	.....	1.70
4 3/4 x 7 1/2	11	.....	1.95
5 x 8	12	.....	2.10
5 1/2 x 8 1/2	13	.....	2.35
6 x 8 3/4	13 1/2	.....	2.50
6 1/4 x 9	14	.....	2.65
6 3/4 x 9 1/2	15	.....	3.15
7 x 10	16 1/2	.....	3.55
7 1/2 x 10 1/2	17 1/2	.....	3.95
8 x 11	18 1/2	.....	4.40
8 1/2 x 12	20	.....	5.45
8 3/4 x 13	21 1/2	.....	7.35

NEST B.

Wid.	Lgth.	H'ht.	Shade only
3 1/2 x 7 1/2	10 1/2	.....	\$1.75
4 x 8	11 1/2	.....	2.00
4 1/2 x 8 1/2	12	.....	2.15
4 3/4 x 8 3/4	13	.....	2.35
5 x 9	14	.....	2.45
5 1/2 x 9 1/2	14 1/2	.....	2.70
6 x 10	15 1/2	.....	3.24
6 1/4 x 10 1/2	16 1/2	.....	3.60
6 3/4 x 11 1/2	17 1/2	.....	4.20
7 x 12	18 1/2	.....	4.55
7 1/2 x 13	20	.....	5.80
8 x 14	21 1/2	.....	8.05
8 1/2 x 14 1/2	23	.....	9.55
9 x 15 1/2	24 1/2	.....	12.70
9 1/2 x 17	26	.....	19.45
10 1/2 x 18	28	.....	23.65
11 1/2 x 19	30	.....	30.65

NEST C.

Wid.	Lgth.	H'ht.	Shade only
3 1/2 x 7 1/2	9 1/2	.....	\$1.65
4 x 8	10 1/2	.....	1.90
4 1/4 x 9	11 1/2	.....	2.20
4 3/4 x 10	12 1/2	.....	2.50
5 x 10 1/2	13 1/2	.....	2.90
5 1/2 x 11 1/2	15	.....	3.55
6 x 12	16	.....	3.95
6 1/4 x 13	17 1/2	.....	4.65
6 3/4 x 14	18 1/2	.....	5.80
7 x 14 1/2	20	.....	7.00
7 1/2 x 15 1/2	21 1/2	.....	9.20
8 x 16 1/2	23	.....	12.00
8 3/4 x 17 1/2	24	.....	18.05
9 1/4 x 19	26	.....	22.75
10 x 20	28	.....	28.00
10 1/2 x 21 1/2	30	.....	37.65

NEST D.

Wid.	Lgth.	H'ht.	Shade only
4 1/4 x 10	11 1/2	.....	\$2.35
4 3/4 x 11	12	.....	2.70
5 x 12	13 1/2	.....	3.40
5 1/4 x 12 1/2	15	.....	3.85
6 x 13 1/2	16	.....	4.45
6 1/4 x 14	17 1/2	.....	5.35
6 3/4 x 15	18 1/2	.....	6.55
7 x 16	20	.....	8.75
7 1/2 x 16 1/2	21	.....	10.15
8 x 17	22	.....	14.90

NEST E.

Wid.	Lgth.	H'ht.	Shade only
5 x 11 1/2	14 1/2	.....	\$3.35
5 1/2 x 12	14 1/2	.....	3.60
6 x 13	15 1/2	.....	4.20
6 1/4 x 13 1/2	16	.....	4.55
6 3/4 x 14 1/2	17	.....	5.60
7 x 15 1/2	18	.....	7.00
7 1/2 x 16	19	.....	8.50
8 x 17	20	.....	10.15
8 1/4 x 18 1/2	21 1/2	.....	14.00
8 3/4 x 19 1/2	23	.....	19.70

NEST F.

Wid.	Lgth.	H'ht.	Shade only
5 1/2 x 13	13	.....	\$3.70
6 x 14	14	.....	4.30
6 1/4 x 14 1/2	14 1/2	.....	4.65
6 3/4 x 15 1/2	15 1/2	.....	5.80
7 x 16	16	.....	6.40
7 1/2 x 17	17	.....	8.50
8 x 18	18	.....	10.15
8 1/4 x 18 1/2	18 1/2	.....	12.00
8 3/4 x 19 1/2	19 1/2	.....	17.50
9 x 20 1/2	20 1/2	.....	19.95

Oval Glass Shades. (Continued)

See Directions for Ordering on Page 205.

NEST G.

Wid.	Lgth.	H'ht.	Shade
			only
4 x 6½	6½	6½	\$1.05
4½x 7	7	7	1.35
4¾x 7½	7½	1.60	
5 x 8	8	1.75	
5½x 9	9	2.05	
6 x 10	10	2.35	
6½x 10½	10½	2.55	
6¾x 11½	11½	3.25	
7 x 12	12	3.50	
7½x 13	13	4.05	
8 x 14	14	4.65	
8½x 15	15	5.80	

NEST H.

Wid.	Lgth.	H'ht.	Shade
			only
5½x 7	10	1.80	
6 x 7½	11	2.00	
6¼x 8	12	2.25	
6¾x 9	13	2.55	
7 x 10	14	3.15	
7½x 10½	15½	3.60	
8 x 11½	16½	4.20	
8½x 12	18	4.80	
9 x 13	19	5.95	
10 x 14	20½	8.50	
10½x 15	22	11.40	
11½x 16½	23½	18.05	

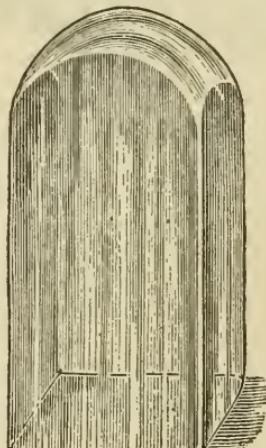
NEST I.

Wid.	Lgth.	H'ht.	Shade
			only
5 x 6½	6½	6½	\$1.25
5½x 7	7	7	1.45
6 x 7½	7½	7½	1.70
6½x 8½	8½	8½	2.00
7 x 9	9	9	2.20
8 x 10	10	10	2.55
8½x 10½	10½	10½	3.00
8¾x 11½	11½	11½	3.55
9 x 12	12	12	3.75
10 x 13	13	13	4.45
10½x 14	14	14	5.45
11½x 15½	15½	15½	8.30

Square Glass Shades

NEST B.

Wid.	Lgth.	H'ht.	Shade
			only
4 x 6½	9½	1.70	
4½x 6¾	10½	1.95	
4¾x 7	11	2.00	
5 x 7½	12	2.20	
5½x 8	13	2.40	
6 x 8½	14	2.70	
6¼x 9	15	3.25	
6½x 10	16½	3.75	
7 x 11	18	4.45	
8 x 12	19½	5.80	
9 x 13	21	8.30	
9½x 14	22½	10.15	



NEST D.

Wid.	Lgth.	H'ht.	Shade
			only
4½x 6	6½	6½	\$1.25
5 x 7	7	7	1.65
5½x 7½	7½	7½	1.85
6 x 8½	8½	8½	2.15
6½x 9	9	9	2.35
7 x 10	10	10	2.70
7½x 11	11	11	3.40
8½x 12	12	12	4.05
9 x 12½	12½	12½	4.40
10 x 13½	13½	13½	5.50
10½x 14½	14½	14½	7.00
12 x 15½	15½	15½	9.45
13 x 16½	16½	16½	12.70
14½x 18	18	18	19.95

NEST A.

Wid.	Lgth.	H'ht.	Shade
			only
6 x 10¼	20½	4.55	
6½x 10¾	21½	5.35	
6¾x 11	23	5.95	
7 x 11½	24	7.00	
7½x 12	25	8.50	
8 x 12½	26	9.80	
9 x 13	27	12.00	

NEST F.

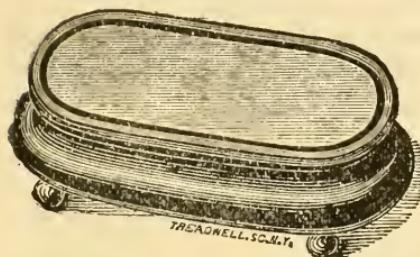
Wid.	Lgth.	H'ht.	Shade
			only
9 x 9	11	\$3.00	
9½x 9½	12	3.40	
10 x 10	12½	3.70	
11 x 11	13	4.30	
11½x 11½	14	4.80	
12½x 12½	14½	5.93	
13 x 13	15½	7.35	

NEST E.

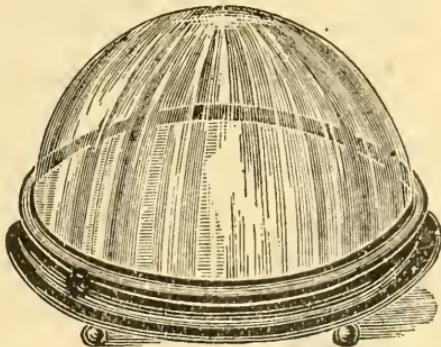
Wid.	Lgth.	H'ht.	Shade
			only
6 x 10	10	2.50	
6½x 10½	10½	3.00	
6¾x 11½	11½	3.55	
7 x 12	12	3.75	
7½x 13	13	4.40	
8 x 14	14	5.35	
8½x 15½	15½	7.80	
8¾x 16½	16½	9.55	
9 x 17½	17½	11.40	
9½x 19	19	18.55	
10½x 20	20	21.90	

NEST C.

Wid.	Lgth.	H'ht.	Shade
			only
5 x 6½	10½	\$1.90	
5½x 7	11	2.05	
6 x 7½	12	2.30	
6¼x 8	13	2.50	
6¾x 8½	14	3.00	
7 x 9	15½	3.40	
7½x 9½	16	3.70	
8½x 10	17	4.20	
9 x 11	18	5.00	
10 x 12	19	6.40	
10½x 13	20	8.50	



Ebonized Oval Stand.



Ebonized Round Stand with Pond Lily Shade.

Pond Lily Shades

Diameter of Shade.	Without Stand.	Diameter of Shade.	Without Stand.	Diameter of Shade.	Without Stand.
6 inches	\$0.45	8½ inches	\$1.10	11 inches	\$1.80
6½ " .....	.55	9 "	1.20	11½ "	2.00
7 " .....	.75	9½ "	1.30	12 "	2.15
7½ " .....	.85	10 "	1.40	12½ "	2.35
8 "	1.00	10½ "	1.55	13 "	2.55

Directions for Ordering

In ordering please observe the following: Give, if possible, first, second and third choice of sizes, and state what variation you can allow in the different dimensions. This will save correspondence and delay.

For a Round Shade.—State the diameter and height; as 6 in. diameter, 9 in. high; or 6x 9 high.

For an Oval Oblong or Square Shade.—State the width or small diameter, the length or larger diameter, and the height; as, 5 in. small diameter, 10 in. large diameter, and 15 in. high; or 5x10x15 high.

If Stands are wanted please so state, as they will not be sent unless specially ordered.

When the height of a shade, round, oval or square, is less than the large diameter, it is priced as being of the same height as said diameter.

When a Shade and Stand are ordered at one time Chenille is furnished for same without charge.

Wooden Stands for Glass Shades

Measured from centre to centre of groove. Oval and square stands measured by the long diameter.

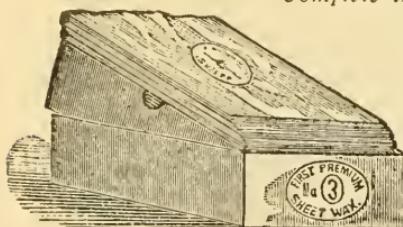
Round, Ebonized (cut above), per inch, \$0.07 | Oval or square (cut above), per inch, ..\$0.10

Chenille

Red, blue, and green..... Per yard, \$0.10

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Complete list sent on application.

**Sheet Wax**

12 Sheets, in Package. 12 Packages in Box.
Size, 6½ x 3½.

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White, double thick.....	"	.25
Green, all shades.....	"	.15
Yellow, all shades.....	"	.15
Calla Lily, size 5½ x 7½, extra thick.		
Package of 6 sheets.....	Each	.40

White Cake Wax (Extra Fine)

Warranted pure..... Pound, \$0.90

Covered and Plain Wires on Spools

Cotton Wire, white or green, on spools, 2 thicknesses.....	\$0.05	\$0.60
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Hair Wire, plain on spools, various sizes.....	.05	.60
Tinned Wire, bright, on spools, various sizes.....	.05	.60

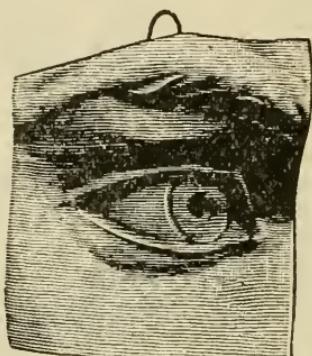
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12 inches.....	\$0.75
19 inches.....	1.50
36 inches.....	7.00



No. 3441—Eye



No. 3425—Male Foot



No. 3372

7½ inches.....	\$0.60	12 inches.....	\$1.50	12 inches.....	\$1.25
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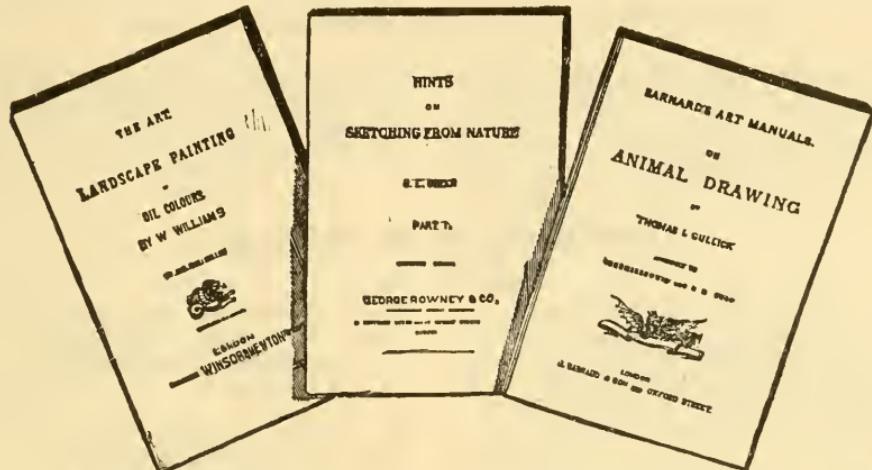
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Classified Alphabetically by Authors' Names

And giving pages where described.

Note—All the books except a very few are fully described under the various subjects in the preceding pages.

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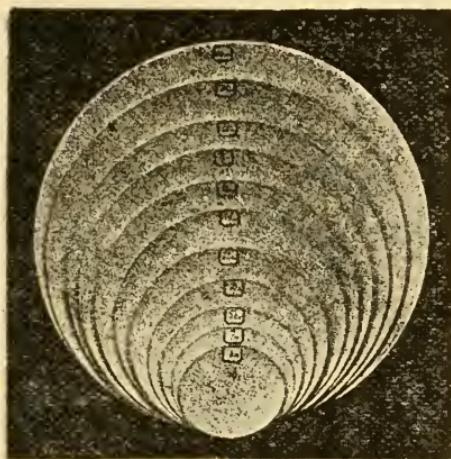
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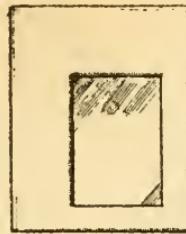
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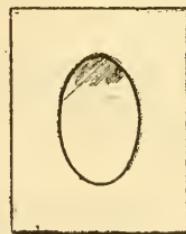
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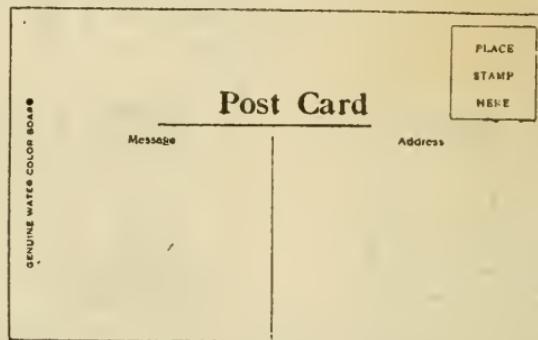
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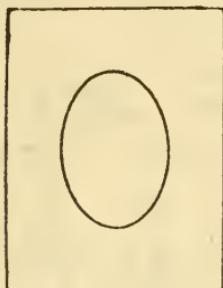
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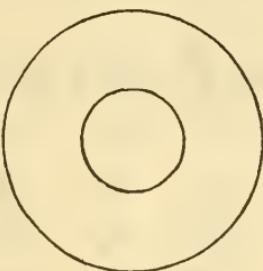
For Water Color and Pen and Ink Work. Printed on one side, other side is blank.
“Swiss” Board..... Each \$0.03 Doz. \$0.25, Hundred \$1.75
“Old Style” Board..... " .03 " .25 " 1.75
Whatman Extra Heavy paper, med. surface " .03 " .25 " 1.75

PICTURE MATS

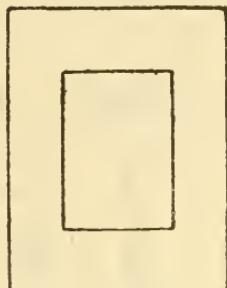
OF SUPERIOR QUALITY



Oval Opening.
Square Outside.



Round Opening
Round Outside.



Square Opening.
Square Outside.

Square, oval round or any other style of opening. With one or more openings arranged as desired. Additional cost for each opening more than one and for heart and other fancy shaped openings. Mats made any size desired.

WHITE OR VARIOUS COLORS OF BOARDS, WITH SMOOTH OR EMBOSSED SURFACE :

Sizes are outside measure :

Inches, 8 x 10, 10 x 12, 11 x 14, 14 x 17, 16 x 20, 18 x 22, 20 x 24, 22 x 27.
Each, \$0 17. \$0 20 \$0 25, \$0 30, \$0 35, \$0 40, \$0 40, \$0 45.

GILT, ROUGH OR SMOOTH SURFACE :

Sizes are outside measure :

Inches, 8 x 10, 10 x 12, 11 x 14, 14 x 17, 16 x 20, 18 x 22, 20 x 24, 22 x 27.
Each, \$0 25 \$0 35 \$0 45, \$0 55, \$0 65, \$0 75, \$0 85, \$0 95.

GENUINE WOOD VENEER SURFACE, WALNUT OR OAK, BEST QUALITY :

Sizes are outside measure :

Inches, 8 x 10, 10 x 12, 11 x 14, 14 x 17, 16 x 20, 18 x 22, 20 x 24, 22 x 27.
Each, \$0 40, \$0 50, \$0 60, \$0 70, \$0 80, \$0 90, \$1 00, \$1 10.

A liberal reduction on orders of one dozen or more when all are same shape and dimensions.

How to Order: State shape of the opening : also of the outside if it is other than square shape. Always give the two measurements of the outside, as 11 x 14 inches ; also of the opening, as 7 x 10 inches, except for round Mats.

Pictures and Framing

We call attention to our facilities for framing and furnishing new and desirable styles of framed pictures at reasonable prices.

We make a specialty of frames of artistic design, in wood, all finishes, gold, gilt, antique roman.

A large line of gold plated miniature frames carried in stock and for which leather cases are furnished to order.

Our line of wood mats with frames to tone is becoming well known throughout the country, as our framing of oil and water color paintings has been. Correspondence solicited.

Wedding Gifts. Holiday Remembrances.

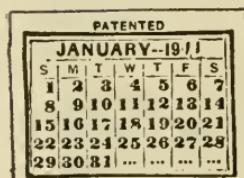
Calendar Pads for the Ensuing Year.

Good Quality at Moderate Prices. Order early to avoid delays.

They are thoroughly put together and do not separate or fall apart. Very satisfactory and reasonably priced.

1911 ~JANUARY~ 1911						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	<i>Full Moon</i> Wednesday	<i>Last Quart.</i> Tuesday	<i>New Moon</i> Wednesday	<i>First Quart.</i> Thursday

No. 2. Actual Size



No. 0 Reduced

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	<i>F. Moon</i> <i>1st Quart.</i>	<i>L. Quar.</i> <i>2nd</i>	<i>N. Moon</i> <i>3rd</i>	<i>F. Quar.</i> <i>4th</i>

No. 1½. Actual Size

The light rule shows size of pads.

	Doz.	Per 100	Per 1000
No. 0. Size, $\frac{7}{8} \times 1\frac{1}{8}$ inches, 3 for \$0.05.....	\$0.10	\$0.70	\$4.50
No. 1½. " $1\frac{1}{4} \times 2\frac{1}{4}$ " 2 for \$0.05.....	.15	.90	5.50
No. 2. " $1\frac{1}{2} \times 2\frac{3}{8}$ " " .....	.20	1.00	6.50
No. 5. " $2\frac{3}{8} \times 4\frac{3}{4}$ " 1 " .....	.30	1.50	9.00

Larger sizes furnished. Special prices for extra large quantities.

Specially fine Calendar Pads at from 5c to 10c. Prices and description on application.

No. 998. Thermometers. (Metal Scales.)

For Mounting and Decorative Purposes.



	Each
2½ inch.....	\$0.15
3 " .....	.15
3½ " .....	.20
4 " .....	.20
4½ " .....	.20

Thermometers on cards, assorted, one dozen to card, per card, \$1.60

Celluloid (Ivorine)

For Oil and Water Color Decoration, for Printing and Making Novelties, etc., etc.
In sheets. Size about 20 x 50 inches.

For holiday novelties, printed and other cards, valentines, photo frames, calendars, boxes, booklet covers, menu, Christmas and birthday cards, favors, etc. Can be easily cut into any shape. Much used for printing on with special ink. For water colors, use semi-transparent or dull mat surface finishes.

Opaque "White" and Opaque Colors

Thicknesses: No. 5, Extra Thin; No. 10, Medium; No. 15, Heavy;
No. 20, Extra Heavy.

Thickness	Colors and White Ivory	Size	White each	Other Colors each
No. 10.	Polished on one side, white (ivory), pink, light blue, dark blue, cream, medium green (apple green), light green, yellow, red (carmine), lilac, black.....	10 x 12 inches 12 x 20 " 20 x 25 " 20 x 50 "	\$0.25 .40 .65 1.15	\$0.25 .45 .75 1.35
No. 15.	Opaque white (ivory), polished one side.....	20 x 50 "		1.80
No. 20.	Opaque white (ivory), polished one side.....	20 x 50 "		2.40
No. 5.	Opaque white (ivory), dull mat finish one side	20 x 50 "		1.10
No. 10.	Opaque white (ivory), dull mat finish one side	20 x 50 "		1.35

Transparent Clear (Like Window Glass) and Transparent in Colors. Also Semi-Transparent

A flexible substitute for glass. For small frames, automobile curtain windows, etc., etc.
Thicknesses: No. 5, Extra Thin; No. 10, Medium; No. 15, Heavy;
No. 20, Extra Heavy.

Thickness	TRANSPARENT CLEAR	Size	Each
No. 5.	Transparent, clear like window glass, polished both sides.....	20 x 50 inches	\$1.15
		10 x 12 "	.30
No. 10.	Transparent, clear (like window glass), polished two sides.....	12 x 20 " 20 x 25 " 20 x 50 "	.50 .90 1.40
		10 x 12 "	.40
No. 15.	Transparent, clear (like window glass), polished both sides.....	12 x 20 " 20 x 25 " 20 x 50 "	.75 1.40 2.20
		10 x 12 "	.60
No. 20.	Transparent, clear (like window glass), polished both sides.....	12 x 20 " 20 x 25 " 20 x 50 "	1.00 1.75 3.00

TRANSPARENT IN COLORS

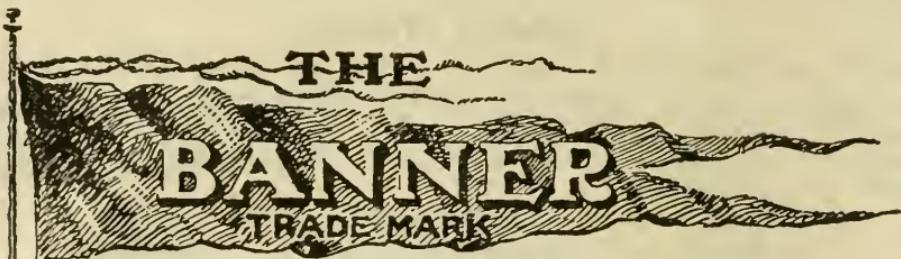
No. 10.	Transparent red, transparent blue, transparent amber, transparent green, all polished two sides.....	10 x 12 inches 12 x 20 " 20 x 25 " 20 x 50 "	Each .35 .60 1.10 1.80
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SEMI-TRANSPARENT (with ground glass effect)

No. 10.	Semi-transparent, "B" finish with ground glass effect, one side dull mat surface, one side polished	20 x 50* inches	Semi-Trans-parent Each
No. 10.	Semi-transparent, "C" finish with ground glass effect, two sides mat dull surface.....	20 x 50** "	1.80
No. 10.	Semi-transparent, "D" finish, one side polished, one side fine silk grain finish.....	20 x 50** "	1.80

*Smaller sizes No. 10 "B" finish, same price as No. 10 Transparent clear.

**Smaller sizes of "B" and "C" finishes at same price as No. 10 Transparent in colors.



THE BANNER

TRADE MARK

GUMMED • PASSE-PARTOUT PICTURE • BINDER CONTINUOUS • ROLLS • OF • 12 • YARDS •

For binding pictures, embroidered linen frames, decorated paper frames, mats, photographs, pictures and prints of all kinds that require protection under glass.

This paper is gummed with the strongest adhesive preparation obtainable. In continuous rolls thirty-six feet long, $\frac{7}{8}$ inch wide, large assortment of colors. Full directions on each box. In smooth and embossed (imitation leather) surfaces. Colors carefully selected to match and harmonize with different colored mats and different tones of photographs, prints, etc. Order by number as far as possible.

No.	Per Roll	No.	Per Roll
1	Black, Smooth surface.....\$0.10	14	Dark Green, Leatherette surface..\$0.10
2	White, " " .10	15	Bright Red " " .10
10	Light Gray, Leatherette surface .10	17	Light Green, " " .10
11	Black, Leatherette surface ..10	18	Dark Brown, " " .10
12	White, " " .10	20	Black, Coarse Pebbled surface .10
13	Maroon, " " .10	25	Bright Gold, Leatherette surface .20

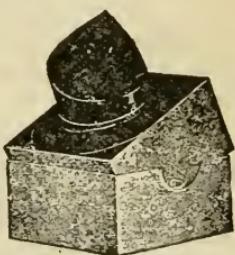
Leatherette surface shows a very fine grain.

Sample Card Showing Colors Sent on Request.

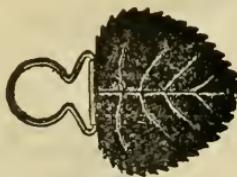
Adhesive Binding Tape, Cloth. For binding and hanging drawings re-enforcing blue prints, mending books, maps, plans, documents, etc. Also makes a very strong Passe-partout binder. Full directions with each box. Colors, white, black, red and green. Per Box containing continuous roll of 50 feet.....\$0.25



Brass Hanger



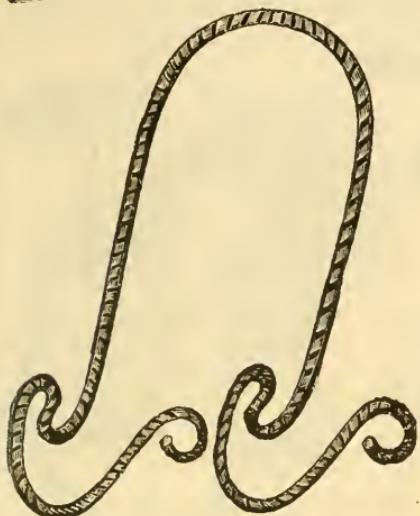
(Reduced Cut of Passe-partout.)



Leaf Hanger

Brass Hangers, Brass Rings and Fasteners, for backs of Passe-partout frames. Per envelope of 12 Hangers \$0.10 Per Gro., loose..\$0.75 Per Gro., in envelopes £0.90

Cloth Leaf Hanger, heavily gummed with brass ring for hanging unframed pictures, calend. rs, small Passe-partout frames, etc. Per envelope of 12 Hangers..\$0.10 Per Gro., loose. \$0.60 Per Gro., in envelopes \$0.75



No. 2504.

WIRE EASELS

No. 2504. Solid Fancy Brass
Easels

Electro Gold Finish. Superior Quality

No.	Height	Each
1.	4 in.	\$0.07
2.	4½ in.	.08
3.	4¾ in.	.10
4.	5½ in.	.12
5.	6¾ in.	.15
6.	7½ in.	.20
7.	8½ in.	.25



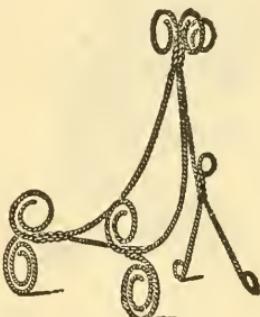
No. 2014

White Wire

No.	Each
0, for 6 to 6½ in. diameter.....	\$.15
1, " 7 to 7½ " "	.15
2, " 8 to 8½ " "	.20
3, " 9 to 9½ " "	.20

No. 2015. Scroll Plaque
Easels
White wire

No.	Each
0, for 6 to 6½ in. diameter,	\$.20
1, " 7 to 9½ " "	.25
2, " 9 to 10½ " "	.80
3, " 10 to 12½ " "	.35
4, " 12 to 14½ " "	.40



No. 2015

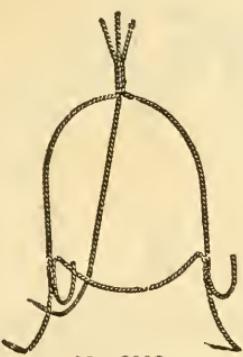
Low Grade White Wire Easels, Light Weight



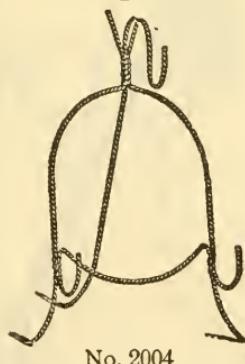
No. 2000

No. 2000. Picture
Easel

No.	Extreme Height	Each
0....	3½ in.....	\$.05
1....	4¾ " .....	.05
2....	5¾ " .....	.08
3....	7½ " .....	.08
4....	9 " .....	.10



No. 2002

No. 2002. Plate
Easel
One Size Only
Each, \$0.10

No. 2004

No. 2004. Cup
and Saucer
Easel
One Size Only
Each, \$0.10

No. 2025. Spiral Spring Plaque or Plate Hangers

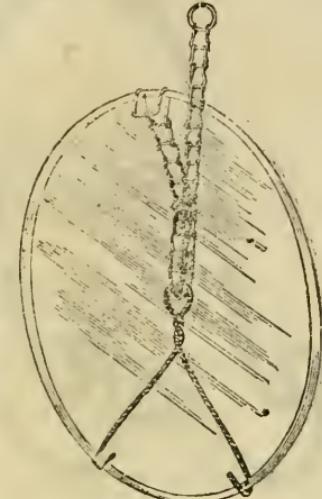
Brass, Polished and Lacquered. Adjustable



No. 2025

Spiral Spring Plate or Plaque Hanger.

No.	Each
0, for 6 to 7 in. diameter,	\$0.15
1, " 8 to 9 "	.15
2, " 10 to 11 "	.18
3, " 12 to 13 "	.20
4, " 14 to 15 "	.30
5, " 16 to 18 "	.35
6, " 19 to 21 "	.50
7, " 22 to 24 "	.60



No. 2535

Brass Chain Plaque or Plate Hanger

No. 2535. Brass Chain Plate or Plaque Hangers

Adjustable to Various Sizes

No.	Each
1, for 5 to 7 in. diameter	\$0.20
2, " 7 to 10 "	.25
3, " 8 to 12 "	.30
4, " 11 to 15 "	.35
5, " 12 to 18 "	.40

Easel Back Rests

"WIRE STANDARDS"

For passepartout frames, photo holders, small frames, and mirrors, and light pictures that require easel backs or rests.

Larger Sizes are made of Heavy Wire

EMBOSSED BRASS		WHITE WIRE	
Size	Each	Size	Each
3 inch.....	\$.07	3 inch...	\$.03
4 inch.....	.08	4 inch.....	.03
5 inch.....	.08	5 inch.....	.04
6 inch.....	.10	6 inch.....	.04
7 inch.....	.10	7 incl.....	.05
8 inch.....	.12	8 inch.....	.05
9 inch.....	.15	9 inch.....	.05
10 inch.....	.18	10 inch.....	.05
12 inch.....	.20	12 inch.....	.07



Easel Backs. Embossed Brass

Special prices quoted on request for large quantities



Easel Backs
White Wire

Picture Hooks for Room Moulding

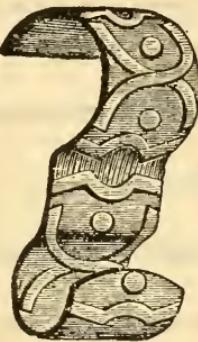
One Gross in a box.



Nos. 60 & 65.



Nos. 66. & 67



No. 64.

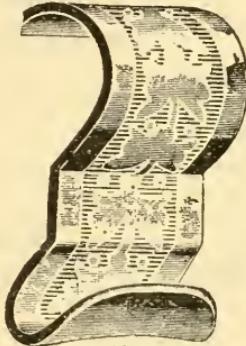


No. 61



No. 62.

		Doz.	Gross
NO. 60.	Brass Finished, Steel Hook.....	\$0.06	\$0.40
" 61.	" " " "	.08	.75
" 62.	" " " "	.13	1.25
" 63.	" " " "	.13	1.25
" 64.	" " " "	.08	.75
" 65.	Solid Brass, polished.....	.25	2.25
" 66.	" " gilt finished and figured....	.25	2.00
" 67.	" " " " extra heavy 2 inch gilt finished, plain. each	\$0.08	75
			7.50

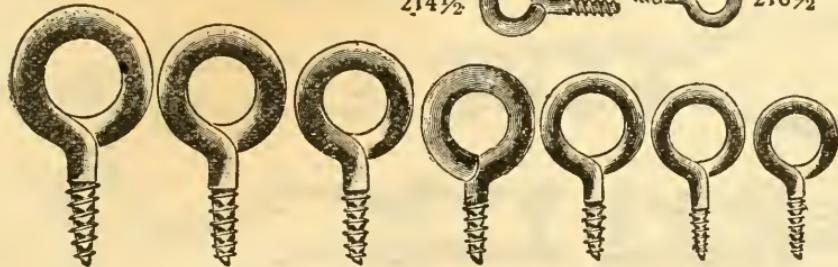


No. 63.

Screw Eyes

Bright Steel Wire. Packed one Gross in a Box

All our Screw Eyes made with short shanks. Especially adapted for picture frames.



Nos.	108½	109½	110½	111½	112½	113½	114½
per doz.	\$0.08	.08	.08	.05	.05	.05	.05
per gro.	\$0.60	50	45	40	.35	.35	.30

Extra small sizes. No. 214½, gross \$0.30, doz. \$0.05; No. 216½, gross \$0.30 doz.....\$0.05
No. 217½. Smallest size made,.....per gross \$0.50; doz.....\$0.08

Brass Ladder Chain

For Hanging Decorated Articles.



No. 18. 12 yards in a box, Per yard.....\$0.13 per box \$1.25..

No. 19. One gauge lighter than No. 18, per box 1.00

Above illustrations are about two-thirds size of the goods

Wire Picture Cord

Full Length and Superior Quality.

Packed one Coil in paper carton and one dozen cartons in a box.

	Nos. 0, 10, 20
	" 1, 11, 21
	" 2, 12, 22
	" 3, 13, 23
	" 4, 14, 24
	" 5, 15, 25

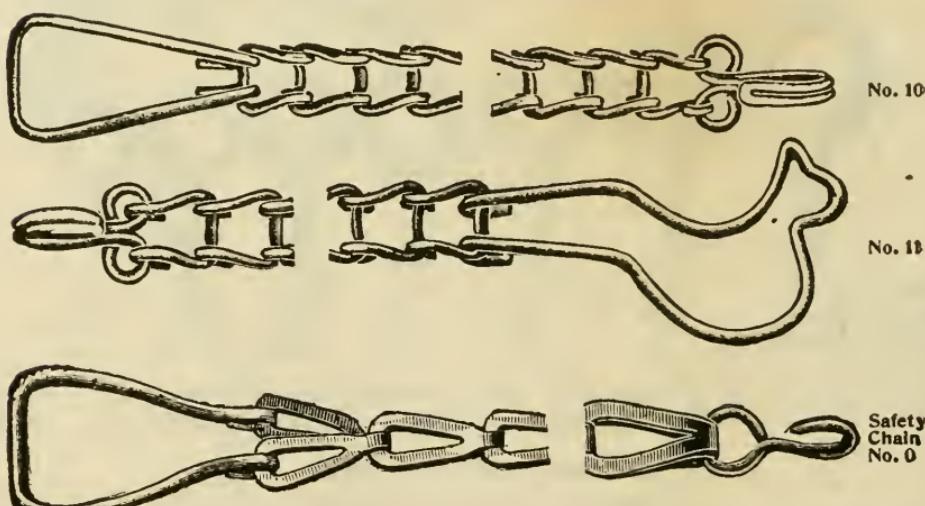
Prices Tinned Wire.		Each.
No. 0	.....	\$0.08
" 1	.....	.10
" 2	.....	12
" 3	.....	15
" 4	.....	.20
" 5	.....	.25

Prices Gilt Wire.		Each.
No. 10	.....	\$0.15
" 11	.....	.25
" 12	.....	35
" 13	.....	50
" 14	.....	.65

Tinned Picture Wire on Spools

Nos. 0, 1, 2, 3, per 5 lb. spool..... \$2.20

Brass Picture Chains



No. 10. Brass, 1 yard long, with loop hook	Each. \$0.12
No. 11. " " " " moulding hook15
No. 0. " Safety Picture Chain with loop20

MEMORANDA

MEMORANDA

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